

MUSICAL COORD

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No. 219.

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MARCH, 1882.

S. BRAINARD'S SONS,
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VOL. XIX.

Original Miscellany.

The Secret of the Stradivarius.

[CONTINUED.]

"It was sent me originally from London. When I found out its secret, I begged my agent in England to ascertain its history. After some trouble, he traced it to a house, where, for many years, it had lain unnoticed in a garret. That house had once been a lodging-house, so doubtless the fiddle had belonged to some one who had sojourned there for a time. I could learn no more about it, save what it told me in its music."

I saw Luigi was far away from any wish to jest, so paused before I asked him the meaning of his last sentence. He anticipated me and said—

"You wonder at my words. Did you notice nothing else strange about it?"

"Only a dark stain inside; as if wine had been spilt into it."

"Oh!" cried Luigi, excitedly, "that is it, that is the secret—the meaning of the power it holds. If it were not for the varnish that fiddle would be stained outside and inside. That stain is from a man's heart's blood and that fiddle can tell how and why he died."

"I don't understand you."

"I do not expect you to—or believe me—why should you? What have you, an unimaginative Anglo-Saxon to do with marvels? How, in the centre of a great, cruel, material city, with the ceaseless sound of traffic outside our windows, should you expect anything supernatural? It may be I only dreamt it. Perhaps you would not see it. And yet, one night when I feel strong enough, we will take the fiddle from its case, and I will play it to you—I who have not laid a finger on it for five years until to-night. And then, if my music moves you as it did me, I dreamt no dream. If not, I will say it was a dream, and I may at last be able to use the masterpiece of Stradivarius."

I begged him to name an early day for the curious performance, but he would make no promise; so we parted for the night.

A month passed by; Luigi's London engagement terminated, and he was going to win fresh laurels at Berlin. I had seen him two or three times every week, but he had never referred to the conversation which had taken place upon the night I drew the strange violin from its case; nor had he offered to redeem his promise on that occasion. I had ceased to think about it, or at least only remembered it as a jest, laughing at the idea of a superstitious man not being able to play on any particular fiddle. Two days before he left Eng-

land he wrote me asking me to dine with him that night; adding, "I think I may keep my promise of playing upon the Stradivarius."

We dined at a well-known restaurant, and about ten o'clock went to Luigi's rooms to finish the night. The first thing I saw upon entering, was the fiddle-case lying on the table,—Luigi's favorite bow and several coils of strings beside it. We sat down and talked on various topics for about an hour, and then I said—

"I see you have made preparations for the performance. When do you intend to begin?"

Luigi drew a deep breath. "My friend," he said, "you will not blame me if my playing agitates you; and remember, when I once commence I must continue to the end. It is no pleasure to me—it is rather deadly pain. But I am curious, and would satisfy my doubts."

He was so much in earnest that I checked the laugh that his solemn manner called up and merely nodded acquiescence. He rose, and saying, "We must not be interrupted," called his servant, and after giving him the necessary instructions locked the door, placing the key in his pocket.—He then opened the mysterious case, and with tender hands drew forth the violin. His nimble fingers soon detached the severed strings, knotted on the new ones, and in the course of about a quarter of an hour the instrument was ready, and tuned to his satisfaction. I felt, as I watched him, I should like to take the violin in my hands once more to see if the strange desire I had before experienced would again come over me—but hardly liked to ask him to permit me to do so. And now all was ready—Luigi's critical ear was satisfied with the sound of the strings, and he seemed about to strike his favorite attitude. Yet I noticed his pale face was paler than usual, and the hand poised the bow seemed tremulous; and as I looked at him a sympathetic feeling of fear—a dread of something, I knew not what—crept over me.—It seemed to absurd, however, to be disturbed by an excitable Italian playing a violin in a room with all the appliances of modern everyday life around me; so I laughed away the feeling, placed myself in my favorite attitude for listening to the masters performances—at full length on the sofa—and was prepared to give my undivided attention to the music.

And yet, for a while Luigi did not commence, although he saw I had resigned myself to my fate. He had placed the violin under his chin; his left-hand fingers were on the strings, but for some minutes he contented himself with beating a sort of time, or rhythmical measure, with the bow. One would have said he was endeavoring to recall something he had heard once and only imperfectly remembered."

"What theme are you going to play to me?" I asked.

On hearing my voice he looked at me vacantly, and only upon my repeating the question did he seem aware of my presence. Then with an effort he said, ceasing not to beat time the while—

"Ah, that I do not know. I am no longer my own master; I cannot choose. Let me beg of you not to interrupt me again, my friend."

I said no more, but watched him with anxious eyes. The left-hand fingers slipped, slid and danced in dumb show up and down the strings, the bow or ever beating time. A sort of shiver passed over him; then, drawing himself up, he swept the bow across the strings and the fiddle, silent for so many years, found tongue at last.

A weird strain, commanding the listener's attention at once—a strain I knew I had never heard before. So curious the opening bars sounded, that, had I dared, I should have said several well-established rules of harmony were outraged. And yet, in spite of its peculiarity, I knew that he who created that music was a master in the art. It was not Wagner, I was sure, although somewhat of his remarkable power of expression, and of moving the mind without the aid of melody was present. The first thirty bars, or so, appeared to me to be of the nature of an overture, heralding the performance to follow. In snatches of mystic music the violin spoke of joy and sorrow, pain and pleasure, love and hate, hope and fear; and as my own thoughts responded to the varied emotions, I lay and wondered who could have written the music, affecting me so; and thought how fortunate the unknown composer was to have such an exponent of his ideas as Luigi. Yet, as I looked at the latter, it struck me his style of playing to-night was different than usual. Faultless though the execution was—marvellous as were the strains those facile fingers drew forth—the whole manner of the man seemed to be mechanical, utterly at variance with the fire and dash that ever characterized his performances. The skill was there, but for once, the soul was wanting. With the exception of his hands and arms, he stood so still he might have been a statue. He played as one in a trance, and his eyes with a fixed look were ever directed towards the end of the apartment. Swifter and swifter his arm flew backwards and forwards—more strange, eccentric, and weird the music became—stronger in its expression, plainer in its eloquence, more thrilling in its intensity, and ever exercising its powerful spell on the hearer. At last, with a sort of impulse, I turned my eyes from the player, and looked in the direction he looked. Suddenly the music changed. There was no lack of melody now. A soft, soothing, haunting measure began—a sort of dreamy far-away tune; and as its gentle cadences fell on my ear, hitherto kept in a state of irritating, if not unpleasing, expectation, my thoughts began to wander to old and half-forgotten scenes—distant events came to my mind—recol-

lections of vanished faces, once familiar, flocked around me,—all things seemed to be growing misty and indistinct, and I felt as one sinking into sleep—the sort of sleep that one can almost realize and enjoy.

It was not to be, however. A few harsh notes from the fiddle sounding like a warning or admonition, recalled me to wakefulness; and as my straying thoughts collected themselves, that lulling song began again.

And yet, if fully awake and conscious, where was I? The scene was entirely changed; and although I knew I was still lying where I had at first placed myself—although I could hear within a few feet of me the unceasing melody of Luigi's violin—I was now looking into a strange apartment, even as one looks into the representation of a room on the stage; and I knew I was dreaming no dream. It could be none; for as I gazed, I felt a feeling of utter astonishment—and that feeling is always absent from a dream, however marvellous its features may be. Yet, lying there and in full possession of my faculties as I am at the moment of writing these words, I saw, opened as it were before me, a strange room, and one I could in no way connect with any chamber I was in the habit of entering. It appeared to be a large, lofty apartment; and if I was looking at a vision, neither the room nor its belongings presented any appearance of unreality. The latter, indeed, gave the idea of wealth and comfort. The furniture was after the fashion of the early part of this century. The chairs were covered with costly old brocade; and a short square piano-forte—then the highest type of the maker's art—stood open against one wall. And as, with the sound of the violin ever near me, I noted these things and for what was to come, I knew—although I did not attempt it—I was utterly powerless to turn my eyes from the phantom scene before me, even to ascertain whether it could be that Luigi saw the things I saw.

Another change in the wonder-working music. A long rippling *legato* passage, sweeping into a tender, passionate, pleading strain the eloquent notes speaking of joy and fear mingled. As my heart followed and understood the inspiration of the musician, I whispered to myself, "This is love." As if in answer to my thoughts, the door of the phantom room opened, and two figures entered—a lady and a gentleman. Both wore the dresses of that period to which I have assigned the date of the furniture, and both were young. Like the objects around them, there was nothing in their appearance ghostlike or supernatural. Their limbs looked as firm and as round as my own. It was some little time before I could take my eyes from the girl. She was supremely beautiful—tall and fair with a delicate, refined face; and the robe she wore plainly showed the exquisite proportions of her figure. Her companion was handsome, and his feature wore an expression of melancholy pride. I noticed he carried under his left arm a violin, and something told me he was a Frenchman. With great courtesy he led the girl to a seat, and, as if in obedience to a request of hers, commenced playing the instrument. Still the same strain fell on my ears; but a stranger thing than any I had had yet noticed was that as he played, the sound seemed to come from his violin, and Luigi's was dumb. And as he played the girl looked up at him with admiring eyes. He ceased at last, and Luigi's fiddle immediately resumed the melody, without a moment's break. Then I saw the phantom place the violin in the girl's hands, instructing her how to hold it; and I knew that during the lesson his voice as well as his eyes made avowal of his passionate love. I saw his fingers linger on hers as he placed them on the strings; I saw the blush deepen upon her cheek, and the lashes droop over the downcast eyes, and then I saw him lean over and press his lips to the fair white hand holding the bow; While the music near me, sinking almost to silence, and tremulous as if a man's future lay on those vibrating strings, told me he sought his fate at her lips. He threw himself at her feet, and I saw the girl bend over him, and placing her arms around his neck, kiss his forehead,

whilst high and loud rose the song of sweet triumph from those impassioned chords, doubtful of her love no longer.

Again the strain changed—a song of love no longer; a few notes of warning, melted into a strain that foretold and spoke of sorrow. Again I saw the door of the apartment open, and, with a hasty step, another man entered. He, too, was young and powerfully built, with an intensely English face. Yet I could trace in his harder features a resemblance, such as a brother might bear, to the girl before me. As he entered the lovers sprang to their feet; then covering her face with her hands, the girl sank upon a chair, whilst her companion faced the new-comer with an air as haughty as his own, and words of scorning, of contempt, of shaming, of defiance, were hurled from man to man. True, I heard them not—all the phantasmagoria came before me in dumb show; but the varied tones of the violin told me all that passed between the two men as though their voices smote upon my ear; and as the wild music culminated in a fierce *crescendo* of thrilling power, the two men grappled in their rage, and the girl sprang to her feet and ran wildly to the door. For a moment all grew misty, and the phantom actors of my vision were hidden from my sight. When they reappeared I saw the young Frenchman quitting the room, with blood trickling down his pale cheek, and as, with a look of undying hate on his face, he closed the door behind him, the room and all faded from my sight.

[CONCLUDED IN OUR NEXT.]

Biographies of American Musicians.

Number Fifty-two.

HARRISON MILLARD.

Among American songwriters, Mr. Harrison Millard occupies a conspicuous position. His songs are popular and his name is familiar to musicians generally. Mr. Millard was born in Boston in 1830. From his earliest childhood he showed indications of more than ordinary musical talent. When about eight years of age, he attended singing school for one winter, and made such rapid progress, that he could sing the alto part of any church tune. He was soon thereafter admitted into the choir of one of the leading churches of Boston, where he had previously acted as organ blower. At the age of ten, he was elected as a member of the Handel and Haydn Society, and was for several years the leading alto in the chorus, although he was obliged to stand on a pedestal made of books.

About that period of his life he was engaged as singer in Trinity Church, Boston, which was then celebrated for having the finest music in the city. It was seldom in those days a boy was thus honored; for one of his age the salary of one hundred and fifty dollars per year had never been heard of before. He often laughs now aday at his early experience in the public schools. In the reader then used, was a selection entitled "*The danger of being a good singer.*" Whenever this piece was read, says Mr. Millard, the boys looked around at him and winked significantly. He used to think that if it is true what the reader says, that he might end his days in jail or on the scaffold, for the awful temptations of the tavern were set forth in the most terrible colors. Well, suffice it to say, that although Mr. Millard has become a singer and has remained faithful to music, he is no drunkard, despite "*the danger of being a good singer.*" His parents, who were orthodox New Englanders, had their serious doubts as to the respectability of music as a profession, and therefore tried to keep the boy from devoting himself to the study of it. They were however unsuccessful, and finally became reconciled. While yet quite young, he sang during two seasons, the youthful messenger in the oratorio of Samson. One night a Mr. Jones, then a famous tenor who sang the part of Samson, was suddenly taken ill. Rather than dismiss the large audience, Mr. Hayter urged young Millard to undertake this important part. He had never tried

the music, but had heard it often sung. He at last, and most reluctantly too, consented to sing the recitative, but imagine his surprise, when the orchestra began the "*Total Eclipse*," thus forcing young Millard to continue through the entire role. He was then only fifteen years of age.

When he became of age (1851) he went to Europe, spending three years in Italy and elsewhere, studying under the best masters. While abroad he appeared in several concerts and also as tenor in Italian opera. Coming from "*the wilds of America*" his efforts were highly spoken of. After leaving Italy, he staid for two years in London, singing during that time in Julliems concerts at Exeter Hall, Surrey gardens, and sang also in Boosey & Co's great Verdi festival. He also concertized with Clara Novello, Miss Dolby, and Mr. Sims Reeves, and afterwards travelled with Catharina Hays in Ireland and Scotland.

While abroad he acted as correspondent for Dwight's Journal and other American papers, and his letters from European cities attracted a good deal of attention. While in Europe he also was a diligent composer of music and his productions were received with more than ordinary favor.

In 1854 he returned to his native country, and in the Handel and Haydn Society Concerto was received with a great deal of genuine enthusiasm. He remained in Boston until 1858, giving lessons in music and Italian and singing in concerts, after which he moved to New York, making that city his permanent home. In the year following he made his first great hit as a songwriter in the production of the popular air "*Viva L'America.*" Only two years later the composer, having shouldered a musket, and enlisted in the war, marched to this very tune. He was commissioned as 1st Lieutenant of the New York 19th regiment and served in various capacities on the staffs of Gen's. Rosecrans, Rousseau and Palmer. He remained for four years in the army. Having been severely wounded at the battle of Chickamauga, he was compelled to resign his commission, and return to New York. He was now offered a position in the Custom house, which is said to have given him by President Lincoln as a recognition of the value to the nation of the song "*Viva La America.*" Mr. Millard still holds the position. He afterwards wrote another national song, under the title of "*Flag of the Free*" and the sales of these two songs have been enormous.

Mr. Millard has written about three hundred songs and published about four hundred adaptions from the German, Italian, French and Spanish. He has also produced many sacred compositions, among which we would mention anthems, and four services for the Episcopal Church, four Te Deums, a grand mass, and a vesper service for the Catholic Church. He also wrote a four act Italian opera entitled "*Deborah.*" Though Mr. Millard is somewhat of a poet, he has set but few of his own verses to music.

That he is popular with the lovers of music is plain from the fact, that many music clubs have been named after him. One in Lockport, N. Y., another at Trenton, N. Y., another at Newark, N. Y., another at Wilmington, Del., another at Bangor, Me., and so on.

Being a high and enthusiastic Mason and having taken the 32nd degree, it is but natural that he also wrote some Masonic music. In personal appearance Mr. Millard is a little below medium height, stoutly built, has close cut iron gray hair, dark mustache, imperial and dark eyes. He is a handsome and well preserved man, of genial disposition, a ready conversationalist, popular with all who know him, especially so with the ladies.

The Little Music-King.

In the year 1761, any one looking into the sitting-room of the chapel-master of Salzburg might have seen a little figure bent over a table, busily scratching away with pen and ink. The childish hand hardly knew how to hold the pen, but hurried along with marks and dots and strange looking characters, smeared with ink, and now and

then blackened with a huge blot, as the pen dashed from ink to paper, with trembling eagerness. The door opened, and the chapel-master entered with a friend; but the little curly head did not stir.

"What are you doing, my son?"

"I am composing a concerto for the harpsichord, papa. I have nearly finished the first part."

The father took the paper and showed it to his friend. They both laughed heartily at the scrawl; but, on looking more attentively, the chapel master said: "See, it is really composed by rule: but it is too difficult. No one could play it."

"It must be well studied before it is played," said the boy. "See this is the way it begins." And running to the harpsichord, he succeeded in playing enough to show what his idea was.

It was, indeed a musical composition correctly composed, but containing such great difficulties that an able musician would have found it impossible to execute it on the harpsichord.

The chapel-master was Leopold Mozart; and the little composer, only five years old, was Wolfgang Amadeus Mozart, afterwards so celebrated in the musical world.

Two years before he had stood listening by the fireside while his papa gave a music lesson to his sister Anna.

"Thou teachest Nunnerl, papa, teach me, too."

"But thou art a baby, Wolferl. Wait my little man."

But, when the lesson was over, and papa gone, the little fellow went to the harpsichord, and, standing on tiptoe, groped among the keys, with his baby fingers stretched wide apart, till he found and played a perfect chord. Papa's musical ear caught the sound, and he rushed back into the room to find that his baby had, indeed, all alone, found his way into the beautiful tone-world.

After that, music-lessons were for him, too; and he was never far away when Nunnerl was at the harpsichord, but, perched on his father's knee, followed every movement and tone, and often played the lesson over after her from memory.

The next year, the family moved to Munich; and the two children were presented at the Court, and played before Francis I., the Emperor, to the wonder and delight of all who heard them.

Before Wolfgang was eight years old and Anna twelve, they had performed at the Courts of Vienna, Paris, Munich and London. At Vienna they saw and played with the little Marie Antoinette; and Wolfgang shocked the fine court ladies by jumping into the lap of the Empress for a kiss. He could play the works of Bach, Handel, and other masters, and in England composed six sonatas, which he dedicated to the Queen.

Returning to France, they travelled about in that country and Holland; and Wolfgang played on the organs of most of the churches and monasteries.

One evening, being caught in a thunder-storm, they took shelter in a monastery. The monks were at supper, and did not know of their guests' arrival. But soon wonderful music began to steal into the hall from the chapel, sometimes sweet and sad, then wild and stormy; now a single voice with pleading tones, again a great chorus of response; now the rolling of the thunder and booming of the wind; and as these died away, a soft, clear sunny strain, telling that the storm was over. The fathers were in great affright. One and another stole into the dark chapel to listen; and they counted themselves over and over again to be sure they were all there. But at last a light was brought; the strangers were discovered, and Wolfgang greatly enjoyed their amazement, terror and delight. They could not believe that it was he who had played such music, so far beyond what even Brother Ambros played,—their fine musician. They thought it was a spell, an enchantment, a holy charm a miracle. And, when at last convinced he was a true mortal boy, they lavished the kindest hospitality on the Mozarts, and bade them God-speed on the morrow, with many a blessing.

At the consecration of a church belonging to the Orphans' Home in Vienna. Mozart composed music for the occasion, and conducted it, although only twelve years of age. At thirteen he went to Rome with his father; and there, in the Sistine Chapel, below the grand painting of the "The Last Judgment," which Michael Angelo had painted three hundred years before, he heard the wonderful music of "The Miserere."

This is only performed in Holy Week by the pope's choir, and no one has ever been allowed to have a copy of the music or even see it; but so astonishing was little Mozart's memory that on his return from the chapel, he not only wrote out the music correctly, but could also sing it perfectly,—a feat which made him the musical wonder of the age.

Educational Hints.

USEFUL HINTS TO TEACHERS, PUPILS AND PARENTS.

510. The influence of good music upon a pure mind is something that will not in all this human life of ours be fully understood, still less expressed in words.

511. The mere playing of exercises is not sufficient for the pupil. See to it that they are played in proper time, smoothly with proper strength. In playing the scales there is more to be watched than correct fingering.

512. There are many who know no other music than the jingling of gold and silver, while others would rather hear a bit of scandal and repeat it, than to listen to the most touching song. What people there are in this world.

513. While as a rule a child may begin to take music lessons at the age of six or seven years, parents and teachers ought to decide whether it will be wise to do so. Health, mental capacity, educational progress ought to be taken into consideration.

514. Public school children should be made to sing whether there is a teacher that teaches them the notes, or whether they merely sing by note. It is however far more productive of good to teach them to read the notes, than to let them merely follow by ear.

515. Many musicians boast of their plainness of speech and their sincerity in expressing their opinion, while in reality they are rude and at times even coarse. A few lessons of politeness would help them very much, and make their opinions much more palatable.

416. Behold the large number of singers and instrumentalists, that have made reputations for themselves. Yet we have only one Beethoven, one Mozart, one Bach, etc. Nature is more lavish with some gifts than she is with others, simply because they are not as valuable.

517. The critic too is an artist. At least he should be! If he has not the artists fine feeling heart and correct judgement, he must fail in his work. The intelligent and honest critic is the artist's friend, even if he finds fault; the ignorant critic is his enemy even if he praises.

518. If you wish to rise in the world you must raise yourself with your own wings. If you wish to advance, you must walk with your own feet. Be assured that the world will neither raise you nor advance you without efforts on your own part. Prepare a place for yourself, for the only place the world will prepare for you is the grave.

519. Your method may be good, for all we would advise you to study and to strive for better ways, for there is always something new to be learned. He who is satisfied with his ways, is apt to be bigotted, such a one looks at other teacher's methods with suspicion, his work is apt to become

the merest routine work. Keep out of the rut, dear teacher and examine everything new with an unbiased mind.

520. Doubtless there are concert room failures for which musicians themselves are to blame; but then there are failures for which the coldness, the restlessness or the indifference of the audience are responsible. One kind of wood can be easier kindled than some other kinds. As green wood tries the patience of those who have to kindle fires, so it may truly be said that dull, cold, unresponsive audiences try the patience of concertists and lecturers.

Musical Gossip.

Wilhelmj will soon go to London.

Albani has been created a Royal Prussian chamber singer. "Rosina," Genee's new opera, has made a great success in Vienna.

Miss Marie Stone is making a great success as *Bettina* in "The Mascot."

Lucca wants to return to America next season. Everybody says "Come."

Grau's French Opera Company has sailed from New Orleans for Vera Cruz, Mexico.

The receipts for the first fifty performances of "Carmen" in Berlin amounted to \$60,000.

"Patience" still continues its very successful run at the Standard Theatre, New York.

Miss Kate Santley is to make a tour of the English provincial towns in "The Mascot."

Max Maretzki is said to feel very badly because Patti professed entire ignorance of him.

Saint-Saens' new opera, "Henry VIII," is to be rehearsed in May at the Grand Opera, Paris.

The municipality of Nice have agreed to a loan of \$400,000 to rebuild the opera house.

"Be careful of my left arm!" is the import of many an operatic "stage whisper," now-a-days.

Manager Gye will prove a formidable rival to Manager Mapleton in the United States next spring.

Mr. Sims Reeves is arranging for still another series of last, final, farewell performances in London.

Miss Minnie Hauk, Miss Emma Juch, Mrs. Swift (Mlle. Dotti), and Mlle. Lauri are American singers.

Miss Lippincott—daughter of "Grace Greenwood"—is to appear in opera in the United States next season.

Quite a number of the opera houses in various cities of the West are closed owing to the prevalence of small-pox.

Miss Lillian Norton, (Signora Nordica) the young Boston singer, has been re-engaged at St. Petersburg for three years.

A New York paper has made the astonishing discovery that Miss Annie Louise Cary is six years younger than her intended husband.

Mr. Rudolph Aronson has sailed for Europe where he hopes to secure Strauss for the opening of his new Casino in New York, next spring.

Which? A Western paper says: "Emma Abbott was recently singing in St. Louis and was vaccinated while there. It was painful, but it 'took.'"

Mdme. Marie Rose-Mapleton, after her recent success in oratorio in London, was invited by Queen Victoria to Osborne Palace where she sang to her royal hostess.

The Mozarteum at Salzburg has come into possession of Mozart's spinet and concert piano, which the great composer used during the last ten years of his life.

Gounod has been requested by Queen Victoria to compose an ode for the marriage of the Duke of Albany. Where were the English composers, Benedict, Sullivan, Barrett, Cowen and others.

Mr. Henry Leslie's new symphony, recently brought out in London, is called "Chivalry." The first movement is called "Youth," the second, "A Love Scene," and the third "War, Glory, Death."

It is possible—not to say probable—that Boston will have a garden next summer where good orchestra concerts will be given at low prices of admission. This will probably agitate the beer question again!

Strauss' opera of "The Merry War" has positively made a *furore* at Vienna. One number—a waltz song—had to be repeated eight times in order to satisfy the encoreias. Mdme. Strauss cried with joy at her husband's success.

It is just barely possible that Miss Marie Van Zandt may come to the United States next autumn. We hope she will decide to do so. Every one who has recently heard her sing, including Patti, says that Miss Van Zandt is the coming prima donna.

Sig. Ricordi recently brought suit, in Vienna, against a certain *impresario* for fees for performing "Il Trovatore," and when the defendant insisted that proof should be brought forward that Verdi really composed that opera the judge actually sustained the point! Verdi will now have to prove that he is the composer of the operas which have been credited to him.



KARL MERZ,

Editor.

MARCH, 1882.

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CLEVELAND OR CHICAGO.

OUR LETTER BOX.

MENTION.—We would if we could, but as we can't we won't. "Good reason is it not? Well be satisfied."

READER.—Beethoven's Symphonies have all been arranged for two, four and eight hands. Any way you wish, you can have them.

M. E. DREW.—We are not prepared to answer your question. There is no reason known why no special sign has been adopted for double flats.

HENRY M.—The phrases you have sent me for examination are not altogether correct. The first might pass, but the second is positively wrong.

WRITER.—The Editor of the MUSICAL WORLD resides at Oxford, Butler Co., Ohio. He is a teacher of music but does not engage in the convention work.

L. L. D.—We can see no objection to ladies playing the banjo. Simply the handling of this instrument surely does not make minstrels of ladies.

W.—In the October and November numbers of 1879 you will find answer to your question concerning the Tonic Sol Fa Notation. We can not at this time take the subject in hand again.

N. T. L.—Double runs, are passages in double notes. How they should be played, you may learn in Spohr's Instruction book. We cannot here give you particulars on this subject.

TEACHER.—Our organ instruction book enjoys a very large sale. If it were not a suitable book for teachers, it would not be used by thousands of them. This is all we can say by way of recommendation. Now try it for yourself and see how you like it.

LOUISVILLE KY.—For a list of good organ music look into the book entitled "An outline of the structure of the Pipe Organ, by Wm H. Clarke." In the list there given, you find everything old and new, that may be of service to you. The list would be too long to publish in the MUSICAL WORLD.

M. S., CLEVELAND.—It is not deemed the best thing for pupils to beat time with their feet. The better way doubtless, is to keep time in your mind. Beating time with your feet without accompanying your action with the mind would be more than useless. If the mind then is the metronome that is needed to keep time, why use the feet?

A. C.—Only the upper note is trilled. In the September number of last year you will find full particulars about the Gewandhaus in Leipzig. We cannot write another article on the same subject, so soon again. Send for a copy and read. We cannot make the fingering of the scales any plainer. Thanks for your good opinion of the WORLD. Will be pleased to answer whenever you have any questions to ask.

GRACE.—You must hereafter sign your full name or your questions will be dropped into the waste basket. We will answer now your several questions. 1. Counting should be done silently, except by young pupils. The air should not be hummed. Still there is no harm in doing so. 2. 8 va means to play notes an octave higher, and this is done as far as the line over the notes extends. This sign has the same effect whether it stands over bass notes or treble notes. 5. Ten means to hold on or to sustain. Pronounce Galop as if written Gal-up, and Staccato, as if written Stack-cah-to. You had better send for Laue's Musical Dictionary. It is cheap and useful.

MUSICIANS will enjoy our Leipsic letter in this number, which, like all our correspondents contributions, is very interesting.

A CAREFULLY prepared and complete report of the late "Opera Festival" in Cincinnati, will be found in our columns this month.

THE music given in this number of the WORLD will be found unusually attractive and must please all our subscribers. This music alone is worth more than a years subscription to the WORLD, and we ask our readers to call the attention of their musical friends to it.

WE are pleased to announce that Dr. J. B. Herbert has decided to enter actively into the work of conducting musical institutes, conventions, local musical festivals, etc., and devote most of his time to this work hereafter. Dr. Herbert we know to be well qualified for this sphere of usefulness and a gentleman, as well as an educated musician; and we most heartily commend him to those desiring the services of an energetic worker in the cause of music. Dr. Herbert can be addressed at Monmouth, Ill., or in care of our publishers.

Teach your Pupil to Think.

As a rule children love to think, they like to use their brains as they like to use their hands and feet. Not to let them do so, is doing them injury. Many teachers treat their pupils as if they were cripples, unable to move along without crutches. There are some who place their pupils into little wagons, and in which they drag them along through their lessons, instead of obliging them to use their own limbs. Thus it is that children becomes poor thinkers. They accept the thoughts of others without considering or without digesting them mentally. The pupil who is thus trained is sure to become disgusted in the end with his studies; he is sure to try to escape all thinking if in his power to do so. Music-teachers should never tolerate mental inactivity or sluggishness. Pupils who will not think, should be made to do so by judicious questioning. Some teachers are always ready to impart instruction, that is, they like to tell the pupil rather than to lead the pupil through questioning to the truth you desire him to know. To tell a thing is not teaching it. To tell the pupil anything does not give him a correct idea of it; nor is there any surety that the words thus spoken will be long remembered. Many teachers forever give, but never ask for anything. They tell a great deal, but apply very little. To know how to question a pupil so that he may see a lesson from all possible sides, so that he may be let to discover a truth as if he had found it in his own brains, is by no means easy, and for this reason it is so little practised. 'Tis easier to pour lessons into the

scholars head, just as men pour water into barrels, than to make the student dig for water. This questioning or deductive method is best calculated to set the pupil to thinking, and we cannot too earnestly recommend it to all teachers. Be, however, careful not to put a question which can be answered with simply *yes* or *no*, at least only so in extreme cases. Mere memory work does no good. Yet how many music-teachers force young pupils to learn every rudimentary part in the instruction book by heart. How many teachers fail to explain the daily or weekly lesson in harmony, and oblige the pupil to commit it to memory. This is worse than no teaching. Be inventive in your illustrations, question the pupil diligently and if you please, mislead him here and there, so that he may not trust your words blindly, but pay attention to what is being said and know that what is said, is said correctly. Of course it requires a thinking teacher to teach in this manner, but then only the thinking teacher succeeds in setting his pupils to think, and only thinking pupils are making sure progress. Set pupils to thinking when they first begin to study music, and cultivate the habit of thinking for themselves.

Woman as a Violinist.

The violin is making headway among ladies. The number of those who study this instrument is constantly on the increase. It is but about thirty-five years since the sisters Millanolo startled the world with their artistic violin playing. How the question of the propriety of a lady playing the violin was then discussed. Despite the fact that everybody seemed pleased with the sight of those two dark-eyed, dark-haired Italian girls handling the violin, the ladies of Europe seemed to be afraid to follow their example. But things have changed since then. Now, there is, says a writer, hardly a large family in and about London, blessed with a goodly number of girls, in which at least one of them is not learning to play the violin. The same writer observes, that he often attends musicals, and frequently finds the violin in the hands of ladies. Only recently we received a programme of a concert given by one of Mr. Eichberg's violin classes. The fact that ladies names predominated on the list of pupils, attracted our attention, and we counted their number. Though we have forgotten the exact figures, and have not now the list at our command, we feel sure that we are not far from the truth, when we set the number of lady violinists at twenty-six, and that of the gentlemen at about eight or ten. This shows what progress the violin is making among women. English dealers in instruments say, that they sell more violins to ladies than to gentlemen. While we had no violin pupils for many years, the first that came and asked for instructions upon this instrument was a lady. She made noble progress. A young girl who in our native town (in Germany) played the violin some thirty-five years ago, was considered vulgar and bold; who would now bring such charges against any fair violinist? There is no reason why ladies should not learn to play the violin. It is a lovely, a pure, a most womanly instrument. In fact, the oldest representations of violin players, show us that long ago the violin was played by ladies. There has always existed in this country

a prejudice against the violin, and the instrument was right out called *a fiddle*, it was accused of evil influences and suspected of still worse company. May be the fair hand of woman will wipe away everything impure, which in the prejudiced mind of the masses, clings to the violin. May be woman's fond caresses of this instrument will raise it to that high position which it occupies among educated musicians, but which it never yet has reached among the masses of the American people. Go ahead fair woman, study the violin, only aim high and do honor to yourself as well as your chosen instrument.

Especially for Music Teachers.

The fact has been repeatedly stated that teachers as a rule are the poorest readers on such subjects as professional work and the progress of art culture. We might quote many sentences from private letters, which go to prove the correctness of this statement. If it were not for the support of intelligent and art loving amateurs, musical journals could not sustain themselves in this country. What then is the cause of this state of things? Are teachers so highly educated that they need not the aid of the press or are they too poor to subscribe for a musical journal, or are they indifferent towards their work and personal progress?

Those who are well acquainted with music teachers, know that the first two causes are not the ones, that deter them from reading, but rather that their indifference keeps them from advancing themselves. That a great deal of ignorance prevails among those who style themselves music teachers, no one will deny. There are many, who, without asking themselves the question whether they are qualified to give instructions or not assume the duties of the teacher. Such persons fall far short of the teachers work, and these are generally the ones, who refuse to take a book or a musical journal to hand in order to learn something. These are the teachers who have not yet learned the one important lesson, that they know but little, and that know not how to teach properly. To instill into the minds of such teachers the truth that progress is both possible and necessary is a slow and tedious task. This is not the first time we write on this theme, nor will it be the last, for such truths have to be repeated often; they must be beaten into the heads of some teachers, if they are expected to do any good. There may be a few teachers who having large families to support, find it difficult to spare a few dollars for musical reading matter; but we are satisfied they are only isolated cases. The average teacher can afford to buy books and to subscribe for at least one musical journal. The fact, however, that they are indifferent to their own and their pupils progress, prevents them from reading anything concerning professional work. While some lack ambition others are so full of vanity, that they consider their methods beyond improvement. Ignorance and vanity always walk arm in arm. Would that such teachers were willing to compare their own ways with those of others. There would at least be a start made upon the road towards real progress. This indifference, this ignorance and vanity are the greatest obstacles to the progress of our profession.

Would that we could impress teachers with the importance of their work. Would that we could convince them of the fact that the world is progressing and that they should progress with it. All professions have their journals through which mind communicates with mind, and from the pages of which young men draw wisdom and experience. Even trades and the noble tillers of the soil—the farmers—have their journals, why should he who teaches an art, he who trains the human mind not feel the need of an art journal? We hope that we may be pardoned for the homely comparison we are about to make, but then it requires just such homely illustrations to impress some minds. A teacher that fails to read is as a harness that is never greased. He becomes hard and dry, and will soon be unfit for use.

We cannot see how people who engage teachers can be indifferent to this very important question of personal progress. We would refuse to give our child in the care of any person who fails to read. The smartest, the most ambitious and progressive men in all professions are reading men. Let those who have no faith in professional papers ask ministers, physicians, lawyers and intelligent farmers concerning the good they derive from such publications. We would deem it one the worst charges that could be brought against us professionally to have it said that we are not progressive, that we fail to read and fall behind the demands of modern times. Arouse fellow teachers! Take hold of some musical journal, or if possible, take several of them, and use them as useful implements in your professional work. Give them a fair trial for one year and we are satisfied that you will never more deprive yourself of such valuable aid.

Overwork.

Many children who are gifted with musical talent, and whose parents have the means to give them a musical education, are denied this boon, because children are overworked in the public schools, colleges and seminaries. This is a grave indictment against our schools, and judging from our own experience and observation it is a pretty just statement of the case. Children are so closely engaged, they are kept so many hours in the schoolroom and have so many branches to study, that they scarcely find time for recreation, for reading or for the cultivation of the arts. Brain-work, tis true, need not necessarily injure the nervous system or weaken the body, but, unless the child has sufficient time to play, and the proper amount of exercise, it will eventually suffer from this severe strain upon the brain. Doubtless the seeds of many diseases which develop in after years, are sown in the schoolroom. The too great strain and too rapid consumption of the child's nervous forces, produces nervous prostration and exhaustion. This gives us weak wives and mothers, nervous and fast living men, who need stimulants in order to support their failing powers, and all this leads to much suffering in families. Our teachers use too much of the force method they crowd and cram the mind too much, they aim to accomplish too much in a given time. 'Tis no wonder children are unwilling and unable to take lessons after the schoolhours are over. The conse-

quence of all this is that musical instruction is very often postponed until the child is advanced in years, when the work becomes more difficult and less productive of good results. It is a blessing to the youth crowded daily in schoolrooms, that music has been introduced into the regular course and that good and efficient teachers of music are supplied. It must however be said, that there is even a disposition on the part of some music teachers to extend the course of musical instruction uselessly. This we fear is calculated not only to injure, but even to endanger the interest of the musical department of our public schools.

The cause of public education has of late years made most rapid advances, but there is danger of overdoing the thing by trying to turn the public schools into academies and seminaries, by unduly increasing the pupils labors as well as public taxes. Such a course is in the end sure to injure the cause of education. As a people we are consuming our nervous forces faster than we should, a remedy is needed, and a work of reform should be begun; the schoolroom is the place to begin it, and the teacher is the person to do it. Let us go slower in our educational work, and we will thereby not only spare the child's powers, but we will do better work. Little good work, is at all times better than much poor work. Little learning and a healthy body are far preferable to much learning and a wrecked nervous system.

But there is another feature of the subject we wish to notice. Many parents are unduly severe with their children. Being very anxious to perfect them as musicians, they make them practice too much. By such a course no good, but much harm is done. There is a limit to a child's powers of endurance, and if we force it to work beyond that, we are not only cruel to the child, but actually stupid in our educational course. Children are often overworked by well meaning mothers and fathers, thereby causing them to dislike music. Parents ought to know how much time a child should spend at the piano, and if they know not, they should ask the teacher about it; there is a limit to all things, there is a point where practice becomes mere mechanical playing which does no good. Let parents and teachers guard against all overwork. Many teachers err in this particular, doing thereby much harm. Teachers who wish to do efficient work, parents who desire to educate their children properly, should above all exercise good common sense, and sound judgment.

Gottschalk as a Critic.

The book by Gottschalk, entitled "NOTES OF A PIANIST," which we noticed a few months ago, brings to light the authors feelings towards Mr. John S. Dwight and his paper the *Journal of Music*. In quite a number of places Gottschalk expresses himself in a severe and it must be said, in an unfair manner about Mr. Dwight. Thus on page 243 he says that Dwight's paper is (was) the reservoir of every little billious envy, of every irritating impertinence, of all sickly spleen, which under the form of anonymous correspondence, gives the writers the small comfort of injuring all those who take umbrage to their mediocrity and enable them to conceal themselves behind the column of the Chief Editor, Mr. Dwight. *** Now it is

beyond a doubt that this was not the character of Dwight's Journal, nor were its correspondents such mean and insignificant men, that they needed to conceal themselves behind Mr. Dwight. Still less true is it, that either the Editor or his correspondents so far mistook their calling as to use a public journal for the low purpose of taking revenge. There is no evidence of such conduct in any of the many numbers of the Journal. Perhaps no paper was more devoted to a cause than Dwight's *Journal of Music*,

On page 265, the pianist speaks of a drunken Irishman, and then asks the question—"When will Irishmen and whiskey cease to be indissolubly connected?" In one of the answers he says: When Mr. Dwight shall attain a clear comprehension of music and shall cease to adore the music of the future." Now we are not going to sit in judgment upon Mr. Dwight's musical attainments. The man however, who stood for some thirty years at the head of a journal of music, must have attained some clear comprehensions of music, if he had none before. But gracious, what can we say in reply to Gottschalk's second charge, that of Mr. Dwight adoring the music of the future? This shows precisely what Gottschalk knew of Mr. Dwight and how reliable his words and opinions are. But be this all as it may, the allusion to Mr. Dwight in such a manner is, to say the least of it undignified.

On page 278, the author further says, that a Seidlitz powder or two drachms of Rhubarb seasonably administered might have made Mr. D. an amiable man; Now the same is no doubt true of Mr. Gottschalk, if we substitute for the Seidlitz powder and rhubarb, some "amiable" compliments. On page 271 the author again says that Mr. Behrens knows as little how to drive a horse, as he (G.) knows how to conciliate Mr. D. There was only one way of conciliating him, and that was by Gottschalk devoting himself to art. Did the pianist try that plan?

Doubtless Gottschalk felt the criticisms of the *Journal of Music*, the only question now is were they just? We have, perhaps, not read all of them, but what we have seen were not unjust or unduly severe. Gottschalk may have been a great musician, but if so, he did not show it. He was no doubt a great musician in the eyes of his friends and admirers, but that is a matter of no concern to critics and the art world. Gottschalk being about the first distinguished native pianist, he largely based his claims and built his success upon his nationality, instead of relying upon true art merit alone. We have seen many of G.'s programmes, and make free to say, that neither Mr. Sherwood nor Mrs. Julia Rive King would be willing to render such selections as he did. Judging from his programmes, Gottschalk did more for himself and his publishers than for art. He played almost exclusively his own works, Against this fact we would say nothing, had they been worthy of this distinction. Doubtless they are good enough salon pieces, but such productions as Night March, Last Hope, Bamboola and Banjo, with which he treated his hearers year in and year out, are really pieces for amateurs and not for concertists. Place by the side of Gottschalk our modern pianists, and examine their pro-

grammes! See what works they bring before the public. Yes and let us think of Messrs. Paine, Whiting, Buck, Pratt, Gleason and others as native composers, and then read Gottschalk's obituary notice, published in the book anno 1881, where it is said that he was the "most eminent composer this country ever produced."

But read Gottschalk's opinion of Beethoven's piano works. He says: "Beethoven, taken as a symphonist is the most important among composers, and the one who composes best for the orchestra. * * * As a composer for the piano he falls below mediocrity—the least pianist of any intelligence in our days writes infinitely better than Beethoven ever did." A few lines further on the author makes the charge, that Beethoven "knew the piano but imperfectly," and that in his time the piano was but in an embryo state. This then explains why Mons. Moreaux never played any of Beethoven's compositions. If there is any thing that goes to show Gottschalk's true artistic standing, this sentence does. Place by the side of Gottschalk, the greatest pianist in the world, Liszt, and hear what he has to say! In his opinion there is not a form of modern piano writing, not a passage or technical difficulty which modern pianists have produced, the *germ* of which is not found in Beethoven's piano works. But then Liszt played Beethoven in concerts and privately, and Gottschalk did not. This is true of pianists like Rubinstein, Bulow, Sherwood, Madame Rive King and Mason, the last three of whom are natives. Aside from all this, is the merit of a composition to be decided by its pianolike style of writing? Surely a composer like Beethoven can not be expected to adopt himself to piano techniques. He wrote what came into his inspired mind, no matter what men like Gottschalk may say, or write, or play. Tis true the piano has been improved very much since Beethoven's time, but the instrument is not beyond the Beethoven Sonata. Though pianists have improved and accomplished almost wonders—still they play Beethoven's Sonatas. Aside from these facts, here stated, the book is a very pleasant and readable volume, which cannot fail to interest any intelligent reader.

Bach's Passion Music.

The most important choral works to be performed at the next May festival in Cincinnati, will be Bach's Passion music according to St. Matthew and Mozart's Requiem. We desire to say something about both these world famous compositions, and shall first notice Bach's Passion. Those who go to Cincinnati to attend the festival, usually have very little time to read and to study the programme while there; we therefore offer these articles at this time, so that they may be read at leisure and with profit. We are not able in so brief an article as this, to set forth the technical construction of this great work; but we propose to give some facts which will be of interest to all our readers.

There are certain great works which must be regarded as marking the boundary lines of musical art. The 9th Symphony and Mass in D by Beethoven, the Requiem by Mozart, Bach's Mass in B minor and Passion music, Wagner's great cyclus of operas, belong to this class. Cincinnati has offered us already the first two works, together with many selections from the last, and now she promises us the Passion music and Requiem. Without wishing in the least to detract anything from the

Cincinnati opera festival, which gives this year about the same operas that were given last year, it must be said, that viewed from an art standpoint, the May festivals are of far greater importance than the opera festivals. Aside from that, we must bear in mind the fact, that the entire chorus, consisting as it does of amateurs, really studies these great art works, which is productive of more good than the mere hearing of operas.

Before we proceed to speak of the great work itself, we wish to say a few words about the term "Passion." What does it mean? It is an *oratrical* representation of Christ's suffering. The famous passion play of Ammergau, is a *dramatic* representation of the same subject. The Scriptural story is generally used without alteration, and the different scenes are interspersed with poems referring to the text, furnishing suitable words for arias and choruses.

The performance of passion plays, dates back to the middle ages. Hanslick, the critic, in his book on Concert Music in Vienna, says, that it originated in the 12th century and that it is therefore of Catholic origin. He further claims, that long before Palestrina's time, passion plays were given in the Sixtine Chapel at Rome. When Luther began his work of the Reformation, he decided to retain the Passion and made it a part of the Lutheran liturgy. He ordered that it be given every Good Friday, the one day which the Lutherans above all others hold sacred. In the earliest times, the Passion, the Scripture text merely, was sung by soloists, but in the course of years other texts were added, so as to admit of choruses and arias. There are many famous passion plays, as for instance that by Henry Schuetz (1665), Johann Sebastian (1662), Matheson (1718), Handel (1717) and others. Through John Sebastian Bach, this style of composition reached its highest state of perfection. In his times every village and every town had its Passion singers, while in larger cities, especially in Leipzig under the leadership of the great Bach and his successors, these Passion plays assumed large proportions and a truly artistic character. In the good old Saxon city, the Passion was performed alternately in St. Nicholai and St. Thomas churches, and always on Good Friday; for the death of Christ and his atonement was and still is by Protestants regarded as the cornerstone of their Christian faith. The Passion is no longer sung in Germany. The performances deteriorated and the subject being considered too holy to be thus popularized, the Passion ceased to be sung. The great play at Ammergau, together with the rendition of Bach's composition in concert rooms are the only remnants of the old time honored Passion plays. The coming performance at Cincinnati must be regarded as an historic event, yet the fact should be borne in mind, that Bach's Passion, has been given at least twice in Boston.

With these preliminaries we will proceed to the subject on hand. Bach wrote five passions, and says a writer, they formed each a part of a complete yearly set of Lutheran church music written by the master. Only two of these have come down to us. Rochlitz in his book entitled, "Für Freunde der Ton Kunst," claims to have seen three, but there is no doubt, that he refers to a spurious copy in the Munich library. Bach's compositions were not as well taken care of in the library of the Thomas school as they deserved. His sons took many pieces away, and doubtless others helped themselves to what they wanted. Yes, one of his Passions was found in Hamburg. When Schicht (1810) became cantor of the Thomas school, he found many of Bach's works missing. The two Passions which we possess, are according to St. John and St. Matthew, the former is the older and smaller, the latter is the work we wish to speak about.

It is doubtless Bach's largest and best work. Great though the subject is, Bach has set it to music which is befitting it. It is simple and again grand, just like the gospel itself, and its excellency is so great, that it may well be said, that it will endure unto the end of time. Though over one and a half centuries have passed since the

work was written, nothing of its own kind has been produced, that deserves a place by the side of it. Marx, who is of Hebrew origin, said, that the St. Matthew Passion by Bach is the fifth Gospel. It is truly a mighty temple of art, of which the choruses and arias are as so many spires. Bitter says, that the very first chorus is as a beautiful portal to the grand temple, and we may well add, that the last is as a shining cross that stands above the dome,—the cross which is the symbol of Christian faith and redemption. Bitter, Bach's biographer says, that the Passion was for the first time performed in 1729, while Fink in his article on the Passion (see Leipzig Alleg. Zeitung, 1830, p. 529), gives 1728 as the correct year. We rather agree with Bitter, especially as Fink judges from the fact, that the dedication to the text has been written at the Easter fair of 1726. Strange to say, that after the performance of this gigantic work, it was allowed to rest unused on the shelves of the St. Thomas library, forgotten and unknown, until Mendelssohn, with the aid of Zelter on March 12th, 1829, brought it out in Berlin. This may seem impossible, but nevertheless it is true. To show our readers how Bach was appreciated in the early part of this century we will state the following fact. When examining the Index volume of the Leipzig *Allegemeine Zeitung*, which for well nigh on a half a century was the true indicator of the growth and development of German musical culture, we find that in the first part reaching from 1798—1818, comparatively very little is said about our master. Even his son Philip Emanuel attracts more attention. In the second part reaching from 1818—1828, still less is said of the great John Sebastian. In these ten volumes of about seven hundred pages each, there appear only eight articles about him. In the third part, dating from 1828—1848, the period when Mendelssohn brought the Passion to light again, there appear hundreds of articles about the old Cantor. This shows how the world after that period became interested in him and began to study and to understand him. Had Mendelssohn done nothing more for art, we would be under everlasting obligations to him for the revival of Bach's great work. Naturally enough we turned to the account of the first performance of the Passion in Berlin, and find that while the article is brief and even meagre, it gives a glowing description of the impression produced by it. The cautious writer says, that the effect was surprising and indescribable, that the unexpected height and depth of this work, so full of piety and soul sentiment, produced the profoundest impressions.

The groundwork of the text are the 26th and 27th chapters of the Gospel of St. Matthew. The Scripture text is not changed; it is, however, interspersed by poems, which are used for choruses and arias, while the Scripture text is treated in recitative style. These verses breathe a spirit of religious fervour. They were supplied by Christian Frederic Henrici, known under the name of Picander. Bitter says, that Bach supplied the chorals himself, and that it is not known how much more he had to do with the general arrangement of the text.

The music is designed for two orchestras, two organs and two choruses. The Evangelist (Tenor) sings the story of the Gospel, Christ (Bass) Peter, Judas, Pilate, etc. sing the solos, while the false witnesses, the people are the chorus. The two choruses represent an ideal and a real congregation. While the composers of Passion music had hitherto employed choirs as choruses, Bach conceived the idea of letting the congregation participate in the performance of the Passion. Whether the people of St. Thomas and St. Nicholas churches really took part, and whether they did their part well would perhaps be difficult to find out.

The orchestral accompaniment is rather peculiar. Hanslick speaks of it as meagre and thin, but Hiller, who's opinion is of equal value to us, says, that it appears to him like a face in tears, behind a veil. There are no brass instruments employed at all; the orchestra consisting only of the usual string quartette, flutes, oboes and organs. The

whole accompaniment is extremely earnest and simple. Yet it would be unjust to suppose for a moment, that the master becomes monotonous in the use of these meagre forces. Bach never fails to interest us and he above all others, knew how to employ his means to advantage. The accompaniment of the recitatives is after the old fashion; while all the words sung by the Saviour, are accompanied by long drawn chords, surrounding them as Winterfield says with a halo.

It cannot be expected of us to give a full description of so gigantic a work, neither would it be of benefit to our readers simply to mention the prettiest numbers without going into particulars, this our limited space forbids. We must, however, say a few words about the last chorus. The story has been told, the Saviour has died upon the hard cross, his blood has been shed for the remission of sins, the body has been laid in the grave, which has been sealed and is now being watched by Roman soldiers. The congregation in the imagination stands near the tomb and sings :

Bass Rec. Now the Lord has been laid to rest.
Chorus: My Jesus good night.

Tenor Rec. His sorrows which our sins have caused him, have ended.

Chorus: My Jesus good night.

Alto Rec. Oh blessed body, see how I weep over you in sorrow and contrition, because my fall has caused you much suffering.

Chorus: My Jesus good night.

Sopr. Rec. Accept thousand thanks, thanks as long as life lasts, for your suffering, and that you have deemed my souls salvation of so much value.

Chorus: My Jesus good night.

Closing Chorus: (Being unable to reproduce these lines in meter and rhyme, we simply translate them)

We sit down all bathed in tears,
And call to Thee in the tomb,
Rest gently—gently, rest,
Rest oh ye wearied limbs,
Rest gently—gently rest,
Your grave and tombstone
Shall be a comfortable pillow
A haven of rest secure
To my painstricken conscience.

Can there be anything more simple and more touching? The Passion was conceived in a spirit of piety and was worked out with true religious devotion, yet it is a question whether it deserves to be called church music? It belongs probably as little to the church as does Beethoven's Mass in D. The two works are, however, no more to be compared than the two authors. Beethoven's religious views would not permit him to write a work like the Passion. Such music could only have sprung from Protestantism, such strains could only come from a heart and mind like that of Bach. Though the masters usual *Soli Deo Gloria* is missing at the close, yet he who examines the work will be impressed with the fact, that it was written only for the glory of God. Hanslick says, that Bach is not the peer of Shakespear, but he compares him with Milton, giving to the musician, however, a greater genius than to the poet. It is certainly a remarkable fact, that having been written over a century and a half ago, and having been lost sight of, while in the meantime music progressed immeasurably under Haydn, Mozart and Beethoven, the world still gazes in amazement at the Passion; and acknowledges that it deserves a place by the side of the very best works modern art has produced.

Surely the truth once spoken, be it in poetry, in music or through any other channel, will never lose its power, will never die. He who listens to Bach's Passion according to St. Matthew, will receive impressions which will not soon be wiped away. May the work be performed in a befitting manner; may it not only be sung and played to the honor of art and Cincinnati, but also to the honor of Him, whose life's story is the subject of the great art work; for by doing this we shall also honor the great musician who never failed to write under his works the words: "Soli Deo Gloria."

Editorial Briefs.

We hope Oscar Wilde will infuse a little of his aesthetics into our politics. It may do some good there.

—X—

The name of Gounod's last cantata is "*Maitre Pierre*." The text to the same, has been produced by Gullet.

—X—

MADRIGALS. A most interesting pamphlet on this subject has been published by Mrs. Fannie Raymond Ritter. The Madrigal is worthy of the attention of every musical student, and he who would have the facts concerning it in a nutshell, should read Mrs. Ritter's Art Historical Study.

—X—

MISS DORA HENNINGES has won golden opinions for herself at the opera festival in Cincinnati, as our readers will see elsewhere. She received her education, however, in Cincinnati, where they have a school that is a Conservatory or a College of Music, and where they have vocal teachers.

—X—

A NEAT edition of sketches on Beethoven's Symphonies are being published by George H. Ellis, 141 Franklin street, Boston. We have received the sketches of the fifth and sixth Symphonies and a similar one of the seventh is at once to follow. The papers are written by G. A. McFarren and Dr. George Grove, both celebrated English musicians and excellent writers.

—X—

OUR new subscribers have now seen three numbers of the MUSICAL WORLD, and it would afford the Editor much pleasure to learn how they like it. A few lines on a postal are quickly written and there is space enough on one of them to give expression to an opinion. We will be pleased to hear also from our older readers, as well as from our young subscribers. Direct all communications to the Editor at Oxford, Ohio.

—X—

MUSIC teachers will find Foote's Pocket Register very convenient for keeping a correct account of lessons given. There is a rubric for every day in the year already dated, so that the teacher may readily mark all his lessons. At the side is a small space in which the price of instruction per lesson is to be marked, while further to the right is a space designed to hold the amounts of money received from the pupil or his parents. The little book is in convenient form and very neatly bound. For further particulars see the advertisement.

—X—

THERE used to be quite a number of fighting editors among those who stood at the head of musical journals. They quarrelled on the slightest provocation and very often gave provocation, so as to get up a quarrel. They indulged in these fights in order to have something to say, to have enough matter wherewith to fill space, and at the same time to draw the attention of their readers from the emptiness of the paper. We are happy to say, that peace and good will prevails among musical journals, and we hope that this state of feeling will never change.

—X—

MADAME ALBANI has been setting all Berlin wild. The German papers express surprise, that born American, who was brought up to use the English language, should first embody before the Berlin public with a perfection all her own, various "creations" musically never to be forgotten. She conjured up, they say, the character of Elsa in Lohengrin with such consummate mastery, and that in German, that the audience, though spoiled, was roused to high enthusiasm. Madame Albani has once more proved, that she is an artist "by the grace of God." So say the Berlin critics.

—X—

THE disastrous fire of the Ring theatre at Vienna has reduced the regular attendance at the theatres all over Germany. In Salzburg there were on one occasion only thirty-five persons in the house. On one of the Sunday performances in Hamburg, formerly very largely attended, there were only fifty spectators. In Breslau, Prague and other places theatres had to be closed for want of patronage. It is no doubt a very trying season for managers, but then if they desire to have prosperous times they should manage their houses better and not endanger the lives of hundreds of people. Human nature is, however, very forgetful, and while the terrible disaster at Vienna shocked all mankind, it will not be long before the Ring theatre is forgotten and people will rush in again, ready to be amused and finally, also to be roasted or choked to death.

—X—

THE music teachers of the state of Ohio are invited to meet in Columbus, the state capitol, on Tuesday March 30, for the purpose of organizing a State Music teachers Association. The school board of Columbus has offered the use of the High school building free of charge. Columbus is central and no one can complain, that any one section of the state is specially favored. Good papers are promised also musical entertainments. It is scarcely necessary here to say anything in favor of such a movement. Music teachers need closer intercourse, they can only be benefited by it. Those therefore that can, ought to make it a point to attend, and to lend a helping hand. The original proposition for a meeting of this sort comes from I. A. Erwing of Mansfield, Ohio. Having laid the plan before a committee of music teachers, they have decided to call a meeting on the above mentioned day. Try to be present and at the same time mention the meeting to all teachers of music you may meet or correspond with.

Musical World Letters.

BY K. Z.

Mr. Karl Merz:

Would you be so kind as to tell (through the Musical World) something about C. Nicholson, the flute player. I would like to know something about him.

Awaiting your reply, I remain

Yours Truly,

FLUTIST.

January 27, 1882.

Charles Nicholson, a flutist of reputation, was the son of a flute player and was born in London in 1764. He was a member of most of the theatre orchestras, the Philharmonic Society, the opera orchestras, etc. He was very highly appreciated in London, although Toulon, the blind flutist, surpassed him in elegance of execution. He died in 1835. He published quite a number of works among these the Practical lessons for the flute, Studies consisting of passages selected from the works of eminent flute composers, Twelve selected melodies with variations for flute and piano, three duets for two flutes, etc.

Mr. Karl Merz:

Will you please to give a short description of the exercises called calisthenics, and also the name of some good work on the subject? You will very much oblige me as I wish to introduce them into my school.

Yours Respectfully,

L. M. C.

MARSHALL HARRISON CO., TEXAS, Jan. 28, 1882.

In order to give you even a short description of the exercises you refer to, I would be compelled to speak of the several implements used, as for instance the dumb bells, the rings, the wand, the club, bean bags, etc. Next I would have to speak of the costume, of the music, of the hall, the time best suited for calisthenics, etc., all of which would make the article rather long. A proper description of the several positions I could not give you anyway. So in order to make matters short, let me advise you to purchase Dr. Dio Lewis' book entitled: "New Gymnastics for Men, Women and Children." Boston, James R. Osgood & Co., 1873. In that book you find cuts of the various positions, as well as full particulars of the several forms of exercise. The Hand Book of Gymnastics, by Lucy B. Hunt, instructor in Smith College, North Hampton, Mass., published by Lee and Shepard, Boston, is a later work on this subject, I believe. Being, however, unacquainted with its contents, I am unable to draw a comparison of the respective merits of these two books. Perhaps you had better obtain both, for they are not expensive and will prove useful to you.

Karl Merz, Editor:

DEAR SIR:—You answered a few questions for me a few months ago so promptly, that it has tempted me to ask you another. Will you please answer the following: Is there such a thing as absolute pitch, and if there is, what is it?

Please answer the above, and oblige your numerous readers of the MUSICAL WORLD.

J. N. F. P.

STONY POINT, N. C.

There is such a thing as absolute pitch. Tones are known in science by the number of their vibrations. Each tone has a certain number of these, and these vibrations or the tone which they produce is represented by a certain letter. Say for instance the lowest tone we have in music is produced by thirty-two vibrations, and this is called C. It might have been called anything else, for the name is immaterial, but the number of vibrations, that is the height or depth—in short the pitch of the tone that is the item of importance. This being fixed, that is, being known by a certain name as well as by a certain note on the staff, it is never called by any other name. Its octave of 64 vibrations is also called C. So are the octaves of 128—256—512—1024—2048—4096—8192 all called C, and these are the only C's known in musical and acoustic science. The name C be-

ing given only to those tones, the same principle is applied to the tones lying between these octaves. In order to represent a certain tone we give it a certain name, and this name always represents that tone and none other, nor is that tone represented by any other name.

Mr. Karl Merz:

DEAR SIR:—In my reading about Beethoven's opera I find that it once was called "Leonore," and then again "Fidelio," the name I believe now generally used. Which is the correct name, that is, the one which the great master himself gave to his opera? That's the question I would like to have you answer.

Respectfully

MUSICUS.

CINCINNATI, Feb. 4, 1882.

Yours is by no means a new question. It is but natural that a student, who interests himself in Beethoven, should notice the use of the two names, and make inquiries as to the cause of it. There really was some difficulty as to the naming of Beethoven's opera, and strange to say, he seems to have had very little influence in this matter. Let me show you how these two names originated and which of the two Beethoven himself preferred. On the play bills of 1805 and 1806, the first performance of the opera, it was called "Fidelio," or "Congugal Love." The bill of the third and last performance is lost, but it is not unreasonable to suppose, that the same name was used again. In the year 1806, Beethoven's friend Breuning published a poem in connection with the play bill of "Fidelio," in which the opera is called "Leonore," and that name is mentioned as a substitute for the one formerly used, namely "Fidelio." The libretto of the same year also was published under the title of "Leonore," and there is no doubt, that Beethoven wanted to call his opera by that name. Owing, however, probably to the fact that Paer's opera, "Leonore" was then very popular, the stage managers called Beethoven's opera "Fidelio," so as to avoid confusion of names. Aside from this, you must not forget that Beethoven and the managers of the play house were on bad terms, and there was, therefore, no prospect for any friendly agreement. Beethoven no doubt wanted his opera played, hence he had to submit when the managers dictated as to how it should be called. Whether the managers of the Schauspiel house were spiteful, whether they wanted to be arbitrary, whether there was a previous understanding between them and Beethoven, or whether they merely wished to avoid confusion of names, I am unable to discover.

While we thus find the name of "Fidelio" in the earliest play bills, in the first criticisms of the Leipzig Allgemeine Zeitung, there are other places where the name "Leonore" has been used. The French edition was entitled "Leonore." A copy of the opera made during Beethoven's lifetime was also entitled "Leonore," and when the whole score was published at a later period, the same name was used. When in the year 1814, the composer had rewritten the opera, he once more used the title "Leonore," but the stage managers again replaced it by the better known title of "Fidelio." Under this title the opera was given, and later the complete score was published. Thus you see how Beethoven struggled in behalf of the name, "Leonore," and how a higher power always resisted him and supplanted the name of "Fidelio." But then let us be content for the name does not change the opera, and we hear exactly the same music, whether the opera is called the one thing or the other. Surely one name is as appropriate as the other.

Mr. Karl Merz:

Editor of Musical World:

DEAR SIR:—The patience with which you reply to the many questions of your subscribers, encourages me to ask you a question myself. Please give me some facts about the music of the Turks, and state what similarity there is between it and that which the Germans call Inischaren or Turkische Musick. An early answer will greatly oblige one of the

"KNICKERBOCKERS."

NEW YORK, February 1st, 1882.

The Turks were, and in a certain sense, still are a warlike people. They occupy a prominent place in history, and have for many centuries past attracted more than an ordinary share of public attention. They have, however, done nothing towards fostering the arts and sciences. They imitated the Persians in their poetry and have adopted the musical scale of the Arabians. While there were some periods when Turkish music flourished more than at others, that art has never been developed among them. Those who have made the study of Turkish music a specialty, say, that it is pretty much the same to day that it was in the 16th century. The Turks are not a progressive people and that for many reasons. Not only are they naturally indolent and given to enervating vices, but they prefer and adhere to the old, because it is connected with their brilliant history of the past, and because they believe that the old ways will eventually lead them to victory again, and give them the much coveted supremacy over Christianity.

The Turks early knew the power of music upon the field of battle, hence they employed it in all their military campaigns. Their military bands consist of oboes, trumpets, horns, cymbals, etc., in fact, all the noisy instruments they are acquainted with, are employed in their military service. The Janissaries or Turkish militia, were in their days known as a daring organization, both brave and cruel. They employed the noisiest kind of music, hence to this day all kinds of showy, noisy military music is called in Germany Janissary or Turkish music. We are informed that kind of warlike music was always sure to lead the Janissaries either to death or to victory. Moreover their musical noises were a terror to their enemies, who often were frightened thereby, thus giving them an easy victory over their foes. The Chinese much upon the same plan, employ gongs in battle. The gongs, however, as well as the Janissary music, have long ago ceased to be objects of terror. Turkish military officers consider it a distinction to have the best bands, and there is some rivalry among them as to who has the most and the best players. Military bands stand near the Pascha during battle. One member of the band carries a crescent, the Turkish emblem of faith, from the sides of which hang as many horsetails as the Pascha's rank entitles him to exhibit. The crescent with its horsetail has found its way into European military bands. The fact, however, that it is decorated with bells, indicates that it is used merely as an ornament and not as an emblem of faith. If my memory serves me right, I think I have seen the crescent in American bands. Those who have heard genuine Janissary military bands, describe their music as very disagreeable to European ears. All instruments seem to vie with each other in making noises, while the drums violently beat time, thus giving the mass of tone its rhythmical element. Since 1826, when the Janissary organization was broken up, Turkish military music is on the decline. In fact this holds true of their religion and the government also.

The Sultan has a private band of musicians, who play at least once a month before him. This band employs the gentler instruments known to the Turks, as for instance the Keman, (violins), the Ajakli Keman, (bass violins), the Sine Keman (violin d'amour), the Rabah (a simple instrument of only one or two strings), the Tambur (an instrument of eight strings seven of which are of steel, and one of brass), the Nei (a flute), the Meskal (a pan flute made of about twenty-three reeds), the Sontur (a psaltery), the Daire (tambourine). There are also many independent and wayfaring bands travelling about. These visit the houses of the rich and often also, the palaces of ambassadors, where they especially on New Years day, play their best airs, for which they of course, expect to be paid. Musicians when playing, sit near the wall, resting on their heels, while before them sit their audience smoking opium and silently yielding to the effects of music. In these bands one finds frequently Armenians, Jews and Greeks.

PATIENCE LANCERS.

Arranged by EUGENIE E. FISCHER.

NO. 1.



NO. 2.



The second system continues the musical piece. It features two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to three flats. The music includes eighth-note chords and sixteenth-note patterns. Measure 10 begins with a forte dynamic (f). The section ends with a repeat sign and two endings: "1st. time" and "Last time".

The third system of the musical score continues the piece. It features two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature remains three flats. The music consists of eighth-note patterns and sixteenth-note chords.

The fourth system of the musical score continues the piece. It features two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat. The music includes eighth-note patterns and sixteenth-note chords.

The fifth system of the musical score concludes the piece. It features two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat. The music consists of eighth-note patterns and sixteenth-note chords. The section ends with a "Dal S al C" instruction.

NO. 3.

1st time. / Last time

D.C. al

NO. 4.

f



NO. 5.

A musical score page featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major. The music consists of eighth-note patterns and rests, with a dynamic marking 'ff' at the beginning of the first measure.



MEET ME AT THE STATION

MEET ME AT THE STATION



8va.....

8va.....



8va.....

8va.....



1st. time.

Last time.

Kiss Me, Darling, 'Ere I Go.

SONG & CHORUS.

Words by EBEN E. REXFORD.

Arr. by CHAS. WARREN.

Moderato.



1. Kiss me,darling, 'ere I go, 'Ere I leave you to your dreaming,
2. Kiss me,darling, 'ere I go, While our hands once more are meeting,
3. Kiss me,darling, 'ere I go, Good - night words must soon be given,



See! the evening star sinks low, In the blue of heaven gleaming,
In your warm,sweet touch I know, That I feel your true heart beating,
For the evening star is low, And the morn is gone from heaven.



Birds are sleeping by their nest,
Heart I love, will you be true,
Stars may fade, and days depart,
As we lin-ger'neath the roses,
As the heav'ns that bend above me,
Time may rob your cheek of roses,



Kiss me ere the kiss of rest, On my dar-ling's cheek re - pos - es. Oh
All a life's long jour-ney through, All I ask is, that you love me. Oh
Does it mat-ter, if the heart, Stead-fast in its love re - pos - es! Oh



Kiss me, darling, 'ere I go, 'Ere I leave you to the keeping



Of the an-gels, bending low, Watching o'er your peaceful sleep....



CHORUS.

A.R.

The sheet music consists of four staves. The top three staves are vocal parts: Alto (C-clef), Tenor (C-clef), and Bass (F-clef). The bottom staff is a harmonic bass staff (F-clef). The vocal parts sing a repeating phrase: "Give me, love, be-fore I go, From the lips that charm me so," with the lyrics "ALTO." and "TENOR." above their respective staves. The harmonic bass staff provides harmonic support with sustained notes and chords. The music concludes with three repetitions of the phrase "One long kiss to keep while dreaming,darling, Kiss me, kiss me, 'ere I go...." each ending with a dynamic marking of *ppp*.

Give me, love, be-fore I go, From the lips that charm me so,
ALTO.

Give me, love, be-fore I go, From the lips that charm me so,
TENOR.

Give me, love, be-fore I go, From the lips that charm me so,
BASS.

One long kiss to keep while dreaming,darling, Kiss me, kiss me, 'ere I go....

One long kiss to keep while dreaming,darling, Kiss me, kiss me, 'ere I go....

One long kiss to keep while dreaming,darling, Kiss me, kiss me, 'ere I go....

AT NOONTIDE.

Words by MRS. ALEXANDER ROBERTS.

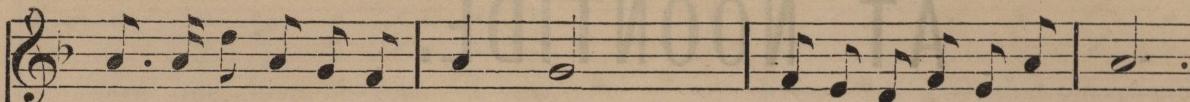
S. Andantino.
Introduction.

Music by LADY ARTHUR HILL.



1. Not when fall the ev'-ning shad - ows, Nor when winds are moan - ing low,
2. But when noon day - light is stream - ing, On the slumb'ring sum - mer sea,

Bid me think of thee and love thee, As I did once long a - go;
And when song - birds war - ble sweet - ly On our tryst - ing hawthorn tree,

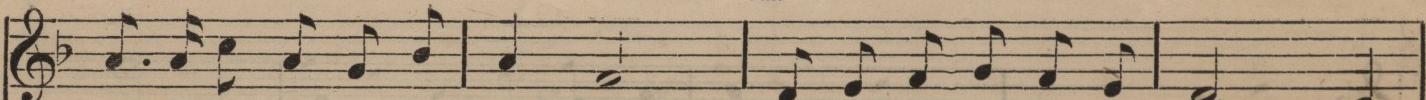


For the Autumn wind was wail - ing,
Then I'll think of thee, and love thee,

Fading too the sun - set glow,
As I did once long a - go,



rall.



When you went from me and left me, To my lone - li - ness and woe.
Ere you went from me and left me, To my lone - li - ness and woe.



a tempo.. 1st time.



Not when fall the ev' - ning shad - ows, Nor when winds are moan - ing low,—



Bid me think of thee and love thee, As I did once long a - go;

*2d. time.**cresc.*

Then I'll think of thee, love; Then I'll think of thee!

rall.

Then I'll think of thee, and love thee, As I did once long a - go!

A TWILIGHT FANCY.

OR DRESDEN CHINA.

Words by F. E. WEATHERLY.

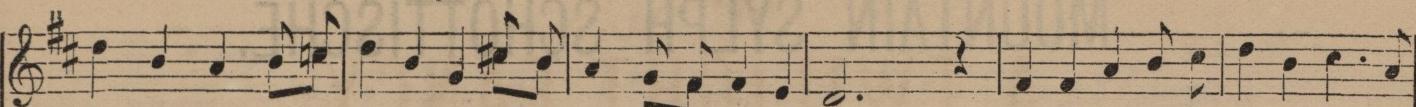
Music by J. L. MOLLOY.

Andante con moto.

Piano.

1. In the twi - light as I play, And fancies come and go, And dreamland falls on the old oak walls, From the
2. As I dream in the flickering gleam, He takes her wee, sweet hand, And to and fro in a measure slow, They

fire-light's fit - ful glow; Side by side in the cor - ner wide, Stands a lit - tle lass and lad, And
tread a Sa - ra - band; Still the dance, and still they play, 'Till the mu - sic gives a sigh, As



Through the gloom of my lonely room, Come their two lit - tle fa - ces glad.
danc - ing aye, they fade a-way, And in the shadows die.

Side by side in the cor - ner wide, I
Dim - ness falls on the old oak walls, And



watch their ev' - ry look, She peeps at him 'neath her hat's white brim, As he leans on his lit - tle crook.
lone - li - ness on me, When they are gone, my song is done, And the mu - sic hushed must be. Oh,



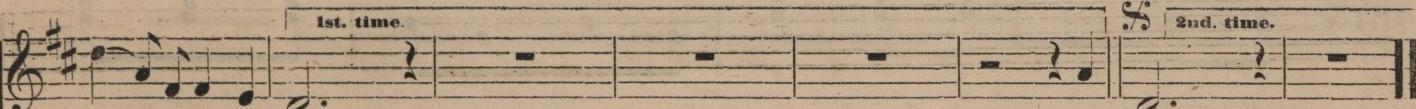
a tempo.



Hour by hour I watch them there, But they take no heed of me, They make my dark room bright and fair, The
how I loved to watch them there, Tho' they took no heed of me, They were on - ly Dres - den Chi-na fair, The



1st. time.



lit - tle He and She.

2nd. time.

And She.



MOUNTAIN SYLPH SCHOTTISCHE.

C. KINKEL.

GOLDEN BLOSSOMS. No. 4.

Piano.

18674-3

The musical score consists of six staves of music for two voices. The top two staves are for the Treble voice, and the bottom four staves are for the Bass voice. The music is in common time. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic ('p'). The third staff features a melodic line with various note heads and stems, some marked with numbers (2, 3, 1) and crosses (x). The fourth staff continues the melodic line. The fifth staff shows a rhythmic pattern of eighth and sixteenth notes. The sixth staff concludes with a bass note followed by a bass clef.

A handwritten musical score for piano, consisting of five staves. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are also performance instructions like "2" and "3" above certain notes, likely indicating fingerings. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with chords. The paper shows signs of age and wear.

While the rich and well-to-do Turks cultivate music, they never sing or play before others. This fact has led some observers to say that they never practice the art. They simply deem it beneath them to sing or play publicly, a duty which they assign to their slaves. The masses of the Turkish people are very fond of music, especially of singing. In the streets of their cities, but especially so in the thoroughfares of Smyrna, one hears a good deal of music. Native melodies are usually short, while the words either allude to war or love. In fact the Turks have only two kinds of songs—namely, war and love songs. The following is a specimen of a Turkish love-ditty. The original has four verses, but in order to save space we will only give two :

" My beloved, with a face radiant with smiles, comes from the source of the cool stream. She is surrounded by fourteen or fifteen ducks (beautiful girls—the duck is by the Turks regarded as the bird of love) who all hand in hand are coming here.

Her face is bedewed with drops of sweat, her sparkling eyes are intoxicated with love, she plucked a nosegay of narcissus, and the sweat rills from her forehead."

Singers usually accompanying themselves upon simple instruments made of gourds. The Turks have no harmony. They play the melody on the instrument at the same pitch as the voice sings, or an octave higher or lower. They generally sing and play without notes. Prince Kantemir tried at one time to introduce notes, but he was not successful. The Turkish people deem music as one of their great pleasures, and in order to show you how highly they think of its power, I will relate you an incident which the Turks are fond of telling. When Murad IV had stormed Bagdad, he decreed that all the prisoners should be executed. He was unexpectedly approached by the musician Scha-Kuli, who asked him to spare his life, so that his art, which he prized higher than Murad could possibly prize his empire, might not be lost. The sultan astonished at this speech, bade him sing and play, whereupon Scha-Kuli took up a *Sechta* and sang a dirge upon the fall of Bagdad, which so moved Murad that he burst into tears, and spared not only the lives of all the prisoners, but also gave them their liberty. Scha-Kuli afterwards went with Murad to Constantinople where he enjoyed his sovereign's favor for many years.

The women in harems also practice music. They are fond of singing and usually accompany themselves upon the *Santur* which they lay upon their knees, striking the strings with little hammers, or picking them with a plectrum. Tambourines, castanets and small drums which are always heard at the dance, sometimes are also used as accompaniments for songs.

The Mohamedan mosque service requires but very little music, and this no doubt is one of the chief causes why music has not developed more in Turkey than it has. Not even the sound of a bell is heard in that country. A Muezzin ascends the miranet of the mosque, from where he sings aloud. "God is great, I testify that there is no God but the one God, I testify that Mohamed was sent by God. Come to prayer, Come to felicity. God is great, there is but one God." These words are shouted at sunrise, at noon, at sunset, at the hour night setting in and at midnight. Turkish worship is very simple. In a nich of the mosque sits *Iman* the priest, who chants the Koran. To his side stands a choir, that sings the responses. On every Thursday and Friday *Iman* gives instructions to the Dervishes. The *Mewelweites*, a certain order among them were always regarded as good musicians, for they kept up a sort of a music school in their monasteries. When their religious exercises before *Iman* are over, they turn so rapidly on their feet that their dresses stand out like open umbrellas. This they do to the music of a rosewood flute. After having turned for a great while the music ceases, when suddenly the Dervishes stand still like statues, showing not the least sign of giddiness or fatigue. There is another class

of these dervishes, known as the howling dervishes, or the pious ones. They cry aloud *Ullahoh—Ullahoh*, they put red hot iron between their teeth, and cause the sparks to fly out of their mouths. They too turn, but on one foot, and they continue in the exercise until they fall exhausted upon the floor. Music and dancing being not in harmony with the teachings of the Koran, the orthodox Turks naturally enough are opposed to the Dervishes and their ceremonies. These, however point to David, who played the harp and who danced before the ark, claiming, that they only repeat what the great king did. And so the Dervishes go on unmolested to this day.

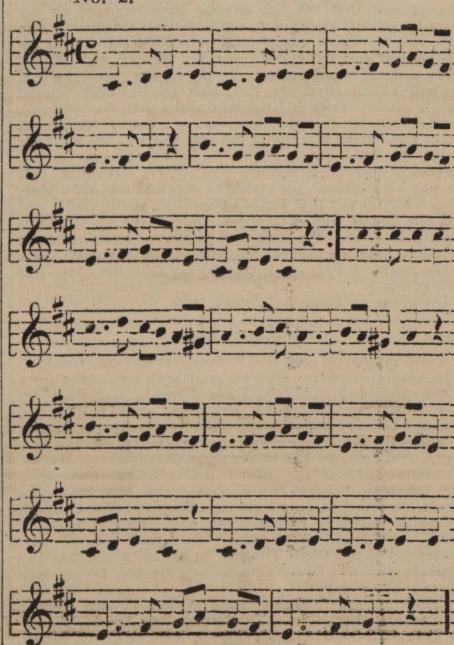
K. Z. has many Turkish melodies and other interesting facts concerning them, which might here be given, but he thinks his letter is already long and he had better close.

He will, however, add two tunes. The first is a melody to which the Koran is usually chanted while the second is one of the tunes to which Dervishes turn. We hope they will interest our readers.

No. 1.



No. 2.



Cincinnati Opera Festival.

Its History—Its Success—Patti, Hauck and their Sore Throats—Dorani, that is Dora Hennings Big Audiences—Much enthusiasm, and also some disappointments, etc., etc.

Some years ago, when the yearly exposition at Cincinnati was losing its attractions, the managers, like good business men, looked around for something new, that should bring the crowds to the city. It was then that some one suggested a musical festival as likely the thing wanted. The people fell in with the idea, the press worked up the case and soon succeeded in producing a high musical pressure, Theodore Thomas, then something new and also, as yet, something wonderful in the west, was invited as leader, a grand chorus was organized and trained, and so Cincinnati went sailing into her reputation as a musical city. The people were proud over their first success, and the determination to continue the festival was but a natural consequence. After the second festival the need of a new hall and a grand organ made itself felt, and to the credit of Cincinnati it is said, that generous men at once supplied the wants. The right kind of citizens had hold of the musical festival management and they spared no means to make these musical feasts more attractive and successful. One of the most active workers in this cause was Col. Ward Nichols. Being a painter by profession, he early cultivated his artistic tastes, he comes from humble origin, but was so fortunate as to marry into one of the very best families of Cincinnati. Being a gentleman of leisure and culture, he had the time as well as the taste to attend to these public affairs, and if he sought any gratification of personal ambition in that direction, no one will find any fault with him on that account. Col. Nichols was from the very start of the musical festivals one of the heartiest supporters, and noabor was to great for him, if the welfare of the city demanded it. After a successful series of festivals, the Col. suddenly startled the world by organizing a College of Music, with Theodore Thomas as its musical director. The Col. was the chief manager and thus at one stroke, he raised himself to the first position in a music school. The removal of Thomas to Cincinnati gave the Queen City a new boom in musical matters, and brought the College of Music most prominently before the country. The fight afterwards between Col. Nichols and Theodore Thomas, which was a most unfortunate affair, deprived the College of Mr. Thomas, who returned to the place from whence he came, a city which he never should have left. 'Twas but natural that after that war there should be two parties in Cincinnati, which may be called the musical *Guelphs and Schillines*. The May festivals continued under Thomas' management, and there was a determination on the part of the festival chorus to exclude Col. Nichols from the board, which was finely done. The Col. is, however, not so easily suppressed. He set his wits to work and devised the Opera festival as a rival and an offset to the May festival. The ultimate object of this Opera festival is to allow pupils of the College to participate in them. The Col. had a good deal of talking to do before he obtained permission to turn the Music Hall temporarily into an opera house, but he succeeded, and thus it comes that we have two distinct festivals in Cincinnati.

FIRST NIGHT.

After these introductory remarks, I will proceed to give an account of this the second Opera festival. It is distinguished from the preceding one by two important events, namely the singing of Patti, and the first appearance of one of the College pupils on the operatic stage. The festival opened with the *Huguenots* on the evening of Feb. 14th. Col. Mapleson's entire troupe was present in time and in good condition, the stage was ready, and the College chorus was more than eager for the fray. The sale of tickets had nearly reached the enormous sum of \$90,000 the weather was good, the city was full of strangers, and all Cincinnati felt good. Promptly at the appointed hour Signor Ardit with his orchestra of over one hundred men, began playing the overture, and the Opera festival of 1882 was fairly inaugurated. Upon the whole it may be said that the performance of the *Huguenots* was a success, but by no means a complete one. Of course there was no such break as occurred in the *Magic Flute*, hence most people went away that evening well pleased. The scenery was handsome and perfectly managed. The chorus was excellent,

but the orchestra seemed to be at times lifeless and void of enthusiasm. Campanini, as Roval, never can surpass himself, and as a reward was called four times. Galassi, as Count de Saint Bis deserves equally great praise. Mlle Vachot, as Marguerite de Valois, sang worthlessly and if she was not a complete failure, she held her hearers on the ragged edge of despair so long that it was terrible to endure. Mlle. Risini, as Valentine, at once won her way into the affection of her hearers. Her voice is clear, her enunciation good, and her action full of life and force. Mlle. Lauri, a Chicago lady, made a pleasing page. Her voice, though not strong, is clear and correct. The first performance ended late, and the heat in the house having been intense, it was a relief to get into the fresh air.

A SPECK OF CLOUD.

The news became known and spread very rapidly, that Patti would not sing on Tuesday because of sore throat. This produced no small amount of gossip. Most people doubted whether Patti was really sick, the fact, however, that both an allopathic and homeopathic physician testified to her illness puts that question beyond a reasonable doubt, for when these two schools agree upon any one point concerning sickness or medicine, it must be correct. The people simply behaved ridiculous and selfish about their disappointment at not hearing Patti as soon as expected. There were many who seem to think singers ought never to get colds, while others were of the opinion, that cold or no cold, Patti ought to sing. All manner of criticisms and "bon mots" were hurled at the Diva. Thus a paper said, that a singer that charges \$9,000 per night, has no right to take a cold. Aside from that they recommended her a soiled stocking as a good remedy, while in another paragraph the suggestion was made, to send the Madame a mustard plaster as a Valentine. It was decided after some deliberation to give *Faust* and to allow those that hold Patti tickets to keep them for her own performance on Thursday noon. A big tangle about the seats was expected, inasmuch as people held reserved seats, while tickets to all parts of the hall were sold for Tuesday evening, but the trouble didn't amount to anything, and the difficulty unravelled itself without unpleasantness to any one.

FAUST.

The performance of Faust was an improvement on that of the Huguenots, yet it was not without blemishes. Signor Ravelli having been indisposed, Signor Runico acted the part of Faust; and he proved to be a poor substitute. Navara's Mephistopheles was a fine conception and elegant performance. Signor Del Puente also deserves an honorable mention as Valentine. Mlle. Rossini as Margurita earned her laurels, but failed to arouse any great interest until in the church scene which was really grandly played. Mlle. Larni as Siebel also did well. The choruses were exceedingly well executed, and the orchestra seemed more in earnest. The Faust night seemed the one popular night, everybody enjoyed himself, and nobody seemed to care whether Patti suffered from acute larquitis or from any other kind of *gitsis*.

THE MATINEE.

There were two performances on Wednesday. The Carmen as a Matinee and Fidelio at night. To see Carmen well played, one must see Mme. Hauck in it—others have sung it well, but she excels in it. By the way, she is an Ohio lady, or as a Cincinnati paper has it, she is an Ohio man. Campanini as Don Jose was himself, Del Puente as Escamillo was in his element, Mlle. Valerga as Passiquita made a good impression. Mlle. Dotti, also added largely to the pleasure and success of the afternoon. Minnie Hauck was recalled twice. The second time she took other singers with her to divide the honors, which was generous and noble of her.

The Fidelio performance was to us of the greatest interest, not only because of the superiority of the opera itself, but especially so because of the debut of Mlle. Dorani, better known to you as

DORA HENNINGES.

She comes from Cleveland where her father is esteemed as one of the best music teachers in that city. Mr. Hennings' reputation as a composer is by no means confined to the limits of your city. It is a fact worthy of mention, that the prima donna of the matinee as well as of the evening performance on Wednesday, were Ohio ladies. Why Miss Hennings was announced as Dorani is plain; we would, however, have preferred had she appeared under her own honest name. We will not say here what we think of giving one's name an Italian twist.

Miss Dora has been attending the College of Music for some years past, and has more than once sung with credit upon the music hall stage. If she should develop into a first class prima-donna, her success would of course reflect credit upon the College of Music. It was therefore natural

that Col. Nichols should do every thing to advance the interests of so promising a pupil. Miss Dora no doubt had great opportunities offered her by Col. Nichols. It was no small favor to make ones debut before such an audience, such a place and in such company, but then while Col. Nichols favored Miss Dora, he did so with a view of deriving benefit from her success; for if she rises in the world, her name will reflect great credit upon the institution over which he presides.

Of course there was much criticism indulged in so soon as the fact became known that Miss Dora would sing the part of Lenore in Fidelio. Some said "Why did not the debutante select a lesser, an easier opera?" Others thought that the character she was to represent was so very difficult even a Johanna Wagner and other great singers, considered it their highest ambition to sing the part of Leonore on the stage. Many wise ones shook their heads and predicted a complete failure. It must be acknowledged that there is some truth in these remarks, but then it is the privilege of Miss Hennings or any other singer to chose the opera in which she wishes to make her debut. It is she that has to make a success as well as to run the risk of a failure, and it is, to say the least of it, unkind to prejudice a case of this sort. From what we learn, however, Miss Hennings had very little to do with the choosing of the role, for we are assured that Col. Nichols planned the whole, and that as long ago as last summer when he was in Cleveland, Miss Dora's debut as Leonore, was talked about.

It was no small undertaking for one so young and inexperienced as Miss Dora, to attempt a role like that of Leonore. Just think of the vast audience with all its culture and critical powers, that confronted her. Bear also in mind the dangers of stage fever. Measure, if you can, the immense difficulties of the music, and above all consider the dramatic powers which this character requires, and you may form some idea of the immensity of the task Miss Dora had set before herself. If she has failed utterly, her career would have received a check which to overcome it might have required years of labor, while on the other hand it was not at all reasonable to expect a perfect success. There was therefore some reason for uneasiness on the part of Miss Dora's friends, a feeling which was also shared by the writer who claims to be one of her well-wishers and personal acquaintances.

Well Miss Hennings scored a success. Her Lenore was not perfect 'tis true, but then in view of the facts stated above, who had a right to expect as much of that occasion? She displayed however, enough native talent to make one very hopeful, that in the course of time, Miss Hennings may be numbered among the great prima donnas, not only of this country, but of the world at large. The true metal is in this Cleveland girl and even if her Leonore be compared with that of experienced opera singers, she has good points left in her favor. While her stage motions and her acting is deficient, her singing deserves no such criticisms. To the contrary, the most critical were pleased with that part of the performance. To comprehend all the situations and emotions to be felt and expressed by a Leonore, requires a more mature woman than Miss Dora. The very essence of despair, anguish and heroism is concentrated in that one opera, and to expect a young girl that has not seen much of this world's sorrows and sufferings to comprehend and to represent all this perfectly, is expecting the supernatural. If Miss Dora should happen to read this item ten years hence, she will perhaps fully understand what we mean, and no doubt she will say he was right. Give her time and she will write success, and that in Leonore, in golden letters on the pages of American musical history. At least our faith is strong enough in her ability and native talent, to justify us in saying this. We are glad that Miss Hennings has achieved so marked and decided a success, and that she has already been engaged for the stage by so well known a manager as Col. Mapleton. We hope that her future career may be brilliant, and that she will not feel unduly elated over her success, and neglect study and self improvement. To the contrary we hope that she will bear in mind the fact, that she has only entered upon a career, which is beset with many dangers, and that the flatterer's tongue has ruined many a young talent that might have shone brightly in the world of art, but went out early, the flame being unable to gather strength in the gaseous atmosphere of flattery and conceit. We hope that we may be pardoned for saying so much about Miss Hennings, but the fact that she is a promising young singer and that she comes from Cleveland, induced us to offer this lengthy criticism. We have said so much about the young debutante, that we cannot afford to devote any more space to the opera of Fidelio, except to say that the opera was well given.

The opera on Thursday evening was

WILLIAM TELL,

of which it must be said, that although it was cut considerably, yet it was given with more spirit than any other opera of the whole festival. This is but natural, for Italians revere Rosini as the highest type of an opera writer, and William Tell as his best opera. Before saying anything at all about the singers, we will mention the 11th faithful College Chorus singers who under the management of Messrs. Singer and Campbell have distinguished themselves throughout this week. While speaking of Mr. Singer we would, however, draw attention to the fact, that although his name appeared, as one of the conductors, he never so much as got hold of the baton. Who's fault was it? Mr. Singer conducted under Thomas, at one or two of the May festivals, why was he not equally well treated under, well whom shall we say?

Campanini and Gallassi seemed to vie with each other in their several characters. The former sang Arnold, the latter Tell. All the other male singers, Runcio, Costa, Monti,

Rinaldini, Ferrario and Mora, did their best towards a perfect rendition of their country's best opera. Mlle. Dotti as Mathilda, though not faultless gave great satisfaction. Mlle. Juch played Jemmy well.

The opera that attracted more attention than any other on the programme, was

MOZART'S MAGIC FLUTE.

Last year this opera was given almost faultlessly, and this no doubt left a most pleasing impression. Hence when Magic flute night came, the largest audience that had yet been seen in Music Hall was assembled to hear Mozart's lovely strains; O the silly plot we will say nothing. There was the most wrapped attention, yet its tones ensembles gave the least satisfaction. The orchestra did well, but there was here and there much poor singing, while the stage-management was at no time in the festival so deficient. Miss Hauck refused to sing a part of the second act, which produced such a confusion, that the impression of the whole evening's performance was marred. Of course there was a great deal of criticism indulged in; but then Minnie had a physician's certificate that she was really sick and there we must rest the case. Mlle. Vachot came to late on the stage, and upon entering it, she tore her dress, which disturbed her angelic equanimity. But while there were many blunders and short-comings, there was also much good acting and singing. Signor Runcio was in good voice and sang the part of Tamino well—yet he never rose to the full height of the role. Miss Hauck's Pamina was conscientiously sung and performed, but after that omission in the second act she seemed to have lost all interest. Did the ghost of Mozart haunt her? Mlle. Vachot was on the role again—that is she was very uncertain. Del Puente's Papageno was good, so was Dotti's Papagena, while Navara's Sarastro was simply grand. The Chorus sang well.

The opera that surpassed all others of this festival in brilliancy and in perfection of rendition was

LOHENGRIN,

which was given on Saturday at the matinee. Nothing, it seems could be added to make the scenery and the stage-management more perfect. It would not be an easy task to say which scene was the most perfect and the most brilliant. The costuming was rich and dazzling. There was no noticeable hitch from beginning to end, and all the artists seemed to vie with each other to make this performance the crowning one of the festival. The honors of the afternoon were equally shared by Campanini and Miss Hauck. As she is great in Carmen, so she excels as Elsa, while Campanini's Lohengrin can not be exaulted enough, even if we were in all particulars to speak in the superlative. Miss Kalas as Ostrude was excellent, while Signor Galassi made his role all that could be desired.

This performance ended really the operatic festival. There is nothing left for us to mention, except the

PATTI CONCERTS,

the first of which was given on Saturday evening, before an immense audience. In all probability there never was such a large audience in Music Hall as on Monday night, while hundreds of people with the price for tickets in hand, could not get in. The concert with the exception of Patti's singing suffered from a comparison with the Lohengrin performance of the afternoon. Her surroundings are weak, which of course caused her own singing and acting to stand out all the more prominently. When Col. Nichols brought the Diva out on the stage, with her million francs worth of diamonds, she was greeted vociferously and naturally enough she smiled all over. If any singing deserves to be called faultless, that of Patti does. The applause which greeted her after the singing of the first aria was simply deafening. She deserves, indeed, the title of *artist* in the fullest sense of the word. Nicolini appeared to better advantage than was expected, that is in personal appearance, but not in singing. He shows signs of having had a fine voice once but also of having lost it. Signor Piente sang an aria which was warmly received, after which Patti and Nicolini sang a duett. Mlle. Castellan played a fine violin solo, and was encored. Patti's acting as Leonore was simply perfect, and while we fail to appreciate the giving of one act of an opera only, we feel grateful for what we received. Nicolini's acting was better than his singing.

The performance on

MONDAY EVENING.

was the second and the last of the Patti nights. An equally large audience greeted her, and enthusiasm ran higher than ever before. She sang an aria from Semiramide and was warmly applauded. It would indeed be useless to describe or to praise her singing. It must be heard in order to be enjoyed. Patti was in good humor, for she gave encore after encore, first, "Last Rose of Summer," next "Home Sweet Home," "Within a Mile of Elinor's Town," all of which set the audience nearly wild, for she sings these ballads just to perfection. She was called out six times and there seemed to be no letting down to the enthusiasm. The one act of Aida with which the concert closed, gave Patti opportunity to display her voice. If she can be so good in one disjointed act, what will she not be in an entire opera. Mons. Nichols (alias Nicolini) improved upon second appearance. Signor Pinto and Sgnor Salvati also were applauded and Mad. Castellan surpassed her previous efforts. Flowers were plenty and rare. One of the most distinguished guests present was Oscar Wilde, who lectures here.

And so passed into history the second Cincinnati Opera Festival, which upon the whole may be pronounced a perfect success. Now get ready for the May Festival, and the Bach and Mozarts Requiem.

Cleveland Department.

CLEVELAND VOCAL SOCIETY.

The Cleveland Vocal Society Concert of last month was one of many parts and of varied qualities and was listened to by an audience that might for any other city than this be regarded as painfully reserved. There were some things that were not calculated to arouse enthusiasm or even admiration, but the superb singing of the chorus in some cases was of a quality that one can recall with feelings of great pleasure. The programme was as liberal as it was varied. The lovely Bridal chorus by Cowen, the Mendelssohn "How lovely are the Messengers," the stirring "Vikings and the North Wind" by Tours and the grand "Easter Hymn" from the Faust of Berlioz were splendid samples of ensemble singing.

Perhaps the most beautiful number of the concert was the Webbe madrigal "Breathe soft ye winds," which was tenderly and beautifully sung by the entire chorus and although beautified with piano and pianissimo effects the enunciation was clear and well defined. The "Ave Verum" of Saint-Saëns for female chorus and the "King Wilaf Drinking Horn" by Hatton for male voices were each correctly given, the latter with much vigor and warmth. The orchestral work was far from satisfactory and the violin solo by Mr. Amme was a performance of fingers rather than head. The Mendelssohn Vocal Quartette sang one number and were encored. The most interesting solo number was the "Ave Maria" by Luzzi sung by Mr. Fred. T. Sholes in excellent taste and with faultless intonation, exhibiting one of the finest baritones of the city.

PHILHARMONIC CONCERT.

The Philharmonic Orchestra gave a strong and effective concert at the East End last month before a large and representative audience. The programme opened by a precise, clear and very musical performance of Suppe's pleasing "Pique Dame" overture. Two Muszkowski, Spanish Dances numbers 2 and 5 were also finely played, the latter with much life and energy. Arditti's Gavotte entitled "L'Ingenue" proved one of the most taking piece of the programme and its reputation was unanimously demanded. The orchestra played also a serenade by Resch entitled "In stiller Nacht" and the andante of Mendelssohn's Italian Symphony. A tenor solo "The Rhine Maiden" by Smart was well sung by Mr. John Spindler who was encored and sang Bafle's "Good Night."

Mr. Fred. T. Sholes a debutante, sang Osgood's novel bass song "My Little Woman" with fine effect and was also encored, and gave Oxenford's drinking song "Down deep within the Cellar." Gordigiani's favorite and pleasing trio "Vienie al mar" introduced Mrs. Hermann Ahlers in connection with the above mentioned, Messrs. Spindler and Sholes and the three sang with such accuracy and spirit as to cause its entire repetition. Mr. J. H. Rogers appeared in Chopin's Scherzo in B flat minor and showed himself an excellent solo pianist. He responded to a generous recall by playing a minuet by Schubert. The concert closed with a pleasing and praise-worthy performance by the orchestra of La Berceuse Waltz by Waldteufel. Mr. F. B. Stedman as musical director is proving a valuable possession and under his baton the future of this society seems positively assured.

REMYENI.

The eccentric and fascinating Hungarian Violinist will be with us on the 7th inst in concert at Case Hall. The talent, whatever that may imply, that he brings with him is unknown to these parts and consists of Miss Nason, soprano; Mr. Chas. J. Ross, baritone; and Mr. II. W. A. Beale, pianist. It is a pleasure to announce that in addition to the above, the artist will be assisted by the Cleveland Philharmonic Orchestra who will accompany his solo performances of the Andante and Finale of Mendelssohn's violin concerto. The orchestra will

also play a number of orchestral selections including probably a Hungarian Dance by Brahms, a Spanish Dance by Moszkowski and the Pique Dame overture by Suppe. The concert altogether promises to be an interesting one.

SHERWOOD'S PIANO RECITAL.

Mr. W. H. Sherwood the celebrated Boston pianist gave us a piano recital last month that goes upon record as one of the most important of its class that has ever been given for the edification of a Cleveland audience. The program included "Beethoven's Sonata," Op. 2, No. 3. Chopin's C sharp minor "Sherzo Op. 39," Nocturne F sharp major, and A flat Ballade. Among the other numerous works he gave were Schubert's "Moment Musical, No. 3, F minor," "La Fielue" by Raff and a beautiful "Tarantelle" by Gustavus Schumann. The most stupendous part of the program was undoubtedly the best and showed the performer possessed of surprising skill and endurance. Liszt's arrangement of the Tannhauser March and the Li-zt Polonaise were without blemish and stamp the performer as one of the grandest exponents of American pianism. His delicate and lucid performance of Liszt's Waldeisauchen proved the versatility of his powers and the refinement of his touch. The entire program was sustained by Mr. Sherwood alone and was a treat long to be remembered by piano students and lovers of piano music.

MISS DORA HENNINGS.

Miss Dora Hennings, to be known hereafter as Mlle. Dorani, made a prominent debut, as an operatic star in Cincinnati last month appearing as Lenora in Beethoven's Fidelio. As Miss Hennings is a Cleveland girl the interest which our citizens feel in her success is but natural and the splendid achievements she has already made encourage us to the hope that she will attain the highest round in the ladder of fame and thus give additional lustre to the Forest City of Ohio. On the 10th of the present month she appears with the Mapleson Company in New York City and her reception by the press and public of the Metropolis will be looked for with eagerness and hope.

JOSEFFY.

The great Joseffy was with us last month and fascinated a large and highly intellectual audience by marvellously perfect performances of the Rondina and Rondo of Chopin's First Concerto, the "Campanella" by Liszt the Chopin "Cradle Song" and Liszt's highly spiced arrangement of Mendelssohn's familiar "Wedding March." He likewise performed with un-Bach like freedom his own transcription of a Bach overture, arie and bourree, also an arietta di balletta by Gluck. Two Mendelssohn Songs (ohne worte) one the "Spinnlied" were splendidly given, the latter with surprising speed. As samples of original composition the artist included his own "Souvenir d' Amerique Waltzes" and "The Will" which convince the listener that Joseffy is more a pianist than a composer. Miss Laura Bellini interspersed the programme with four vocal selections and was well received.

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Cleveland Notes.

Professor F. P. Breyer formerly of Cincinnati and now of this city, is organizing a male chorus.

The organization known as Billson's Orchestra gave another of its periodical concerts last month at Halton's Hall. After which the customary ball was given.

Mrs. Hermann Ahlers spent a couple of weeks last month visiting friends in New York city. Her place in the Trinity church choir was occupied during her absence by Mrs. H. S. Mould.

The regular monthly meeting of the Central High School Alumni at the Board of Education rooms, on the evening of the 10th, was the occasion of an excellent literary and musical entertainment.

A concert of considerable merit was given about the middle of last month by the First M. E. Assembly Orchestra, in the first Methodist Episcopal church. The programme was varied by the assistance of several prominent local talent,

A male quartette was recently organized and will be known as the Y. M. C. A. Quartette, consisting of the fol-

lowing gentlemen: W. Graves, first tenor; W. G. Anderson, second tenor; A. Bucher, first bass; E. W. Lothman, second bass.

The Tennessee Jubilee Singers have been giving a series of inexpensive entertainments lately, having sung their quaint numbers at the Tabernacle, at the First Methodist Episcopal church and at the Broadway Methodist Episcopal church. Their entertainments were well attended.

Mr. H. Alexander Bischoff sang at the benefit concert given Professor Gustavus Sigel at Akron last month. Among the other contributors to the pleasure of the occasion were Mr. and Mrs. Dr. Geo. G. Baker, the former in flute solo. Mrs. Henry Perkins in vocal solo, and Miss Sibyl Caskey in piano work.

The Mendelssohn Vocal Quartette, and Mrs. C. W. Lockard and Miss Alice Cowles furnished the musical preliminaries to one of the Educational Bureau course. Mr. E. P. Alexine, first tenor of the Quartette, and Mrs. Lockard, each appeared in vocal solos, and to Miss Cowles is credited the piano accompaniments.

The Cleveland Pinafore Opera Company under the management of Professor J. T. Wamelink, is arranging to give a season of amateur opera some time in April for the benefit of a local charity. The cast has not yet been completely assigned, but those good at guessing will have no trouble in determining the probable assignments.

The marriage of Mr. Carl Schroeder and Miss Clara F. Krause, occurred at the bride's residence, No. 573 Woodland Avenue, on the evening of the 7th ult. The groom is prominent in local musical interests, and the bride well known in social circles. The couple spent a pleasant honeymoon visiting Cincinnati and enjoying the then progressing Opera Festival.

Mr. W. B. Colson, a prominent pianist and organist of this city, opened a new organ at the Congregational church at Akron last month, by performing four selections well calculated to exhibit the qualities of the new instrument. In addition to the organ solo numbers, several vocal selections, with organ accompaniment, were given by Mr. Henry Perkins, Mr. Cogswell, Mr. N. Glover, Mr. Haynes and others.

The colored citizens celebrated the 13th of the past month in honor of its being the birthday of the martyr president, Abraham Lincoln. The occasion was under the auspices of the order of Good Samaritans and Daughters of Samaria. The exercises were made additionally interesting by the musical contributions by Mr. C. E. Gordon in piano solo, and Miss Amelia Thomas in song, and of Master and Miss Mansom in duett.

The Young Men's Association of the First United Presbyterian church gave a reception on the 23d ult., at which besides the literary exercises of the evening Mr. and Mrs. George S. Duncan played two-violin and piano duos, entitled respectively, "Le Val D'Andorre," and "Dream of Happiness." Miss Anna Pollock also played "La Bouree" by Lysberg and "Ojos Criollos," by Gottschalk as piano solos.

The Philharmonic Orchestra, under the direction of Mr. F. B. Stedman, made itself useful in introducing some valuable music on the occasion of the reception tendered the musical students of the city, by the Young Men's Christian Association, early last month. Two vocal numbers given by Mrs. Hermann Ahlers, one with violin obbligato played by Mr. H. Ahlers, were also pleasurable features of the occasion.

Mlle. Litta gave two grand concerts in neighboring towns last month. One at Painsville on the 15th, and another at Elyria on the 16th. At both she was supported by an admirable company, including Miss Rutherford, the prominent contralto of this city. First class programmes of concert music were given, also one complete act of "Il Trovatore." Special trains from the city carried numbers of their admirers to enjoy the two occasions.

Hayden's celebrated "Toy symphonie," originally written for the amusement of his own little folks, was amusingly played at an entertainment given at the First Methodist Episcopal church last month. The instruments and players were Miss Nora Jones, cricket; Miss Rena Mix, nightingale; Miss Josie Jackson, cuckoo; Miss Minnie Houk, trumpet in G; Miss Jennie Mix, trumpet in C, and cornet; Miss Ella Bassett, owl and cymbals, and Miss Davis, soprano, and Miss Basset, alto.

The Harmonie Vocal Society under the direction of Prof. C. R. Muller, gave a grand concert on the 4th ult., assisted by the Willson Avenue Orchestra, under Mr. Caleb Billson. Besides the choral numbers rendered by the Society and the instrumental numbers by the orchestra, special solos, duets, etc., were assigned to Messrs. A. D. Wunstorf, Tadde, Norville, H. Kummer, D. Webrechmidt and Geo. H. Werner, for the production of violin, vocal and zither pieces.

Haverley's Opera Company gave us a weeks season of enjoyable opera at the Euclid Avenue Opera House last month, including the favorites "Mascot," "Patience" and "Pinafore." The announcement included the "Pirates of Penzance" for two evenings, but on each occasion a substitution of one of the above was accompanied by a prettily worded apology that the costumes for the "Pirates" not having arrived the indulgence of the audience is humbly begged, etc., etc. We are left to the presumption that the costumes for "Pirates" must have had special trunks of their own, as one might put his Sunday suit in one trunk, his walking suit in another and his evening suit in the third. The poor Pirates did not appear but "Mascot" and "Patience" fully repaid the disappointment.

Chicago Department.

Music in Chicago.

In commercial parlance, the condition of the musical market in this city might be described as quiet, with an upward tendency, the upwardness of this tendency pointing towards the forth-coming May Festival. The quietness resulting from the inevitable calm that follows an operatic season. The advent of Her Majesty's Troupe, as it is rather flamboyantly announced, has always been an event in our musical season, but this time it has been less of an event than usual for two very good reasons. First, the troupe was a weak one, for apart from Minnie Hauck, and Signor Campanini, Galassi and Delpuente, there was little to commend it to popular patronage. And this quartette was not up to its usual strength, for the reason that Campanini was so persistently hoarse as to suggest that he has "gone round the corner" and that we have heard the best of him. In point of fact the interest of the season seems to have centered in the performances of Minnie Hauck, who in the two widely different characters, of *Carmen* and *Elsa* in "*Lohengrin*," showed herself to be an artist deserving of a more generous meet than she received, from audiences more accustomed to be taken off their feet by musical skyrockets of the Litta sort than by that mingling of the grand and dramatic qualities which go to constitute the real artist. Again the repertoire was not peculiarly interesting, for the two most important operas performed (?), the "*Huguenots*" and "*Fidelio*," were simply presented in rehearsal for Cincinnati, and the latter to give Miss Dora Hennings of the Cincinnati College, a promising singer, by the way, an opportunity to appear in its title role, before astonishing the townspeople of the so called "Paris of America." The other reason for the want of the usual success was a general impression prevailing in the city that Haveley's theatre is unsafe. This impression has become so general that it must have affected the attendance for the managers took special pains to inform the public that it was the safest theatre in the country. Since the season was concluded, however, the managers acknowledge the substantial truth of the charges by making the changes necessary for safety which have been suggested by the Superintendent of Public Buildings. Whatever may have been the cause, the season yielded small returns to the Mapleson cash box and still smaller musical returns to the public, or that portion of it which goes to the opera. So harsh indeed was the attack that Mme. Geistinger, the brilliant and versatile German comedienne and singer, was a powerful rival at the Grand Opera House and drew such crowds nightly that "Standing Room Only" was the constant announcement. Considering the age of the artist, her powers of action and the quality and style of voice are simply marvellous. And this reminds me that another great German actor, Frederick Hasse has been here. As he could obtain no other dates, he had to take the Victoria theatre on Sunday evening last, when hundreds were unable to gain admission. Chicago knows a good thing when it comes.

OUR HOME SOCIETIES.

The Apollo Club, Beethoven Society and Mozart Society are on the verge of another public appearance. The first will introduce Miss Teresa

Carreno, the pianist, and Miss Emily Winant, the well known New York contralto, who will also sing here in the May Festival, as their soloist. Her reputation has preceded her, and has aroused curiosity to hear a singer who has learned even the difficult concession of compliments from Mr. Theodore Thomas. The Beethoven Society will bring out Gade's stirring work "*The Crusades*." The solo parts will be taken by Mrs. Hastreiber-Schrouhoven, a soprano, by the way, who can boast a salary of \$2,000 and a carriage, which measure the appreciation of her services by Dr. Lorimer's new Emanuel Baptist church; Mr. H. A. Bischoff, the tenor who is not unknown in Cleveland and Cincinnati, and returns to this, his old home, after many wanderings and executive experiences, though why any one who has ever been a plumber should sing for money, I don't see; and Mr. James Gill, the baritone, a most accomplished musician. The Mozart Society will shortly give its second concert of selections, for Maennerchor and Miss Cary will be their soloists.

LIGHT OPERA.

Of light opera we have not heard much, and yet a sufficiency. Haverley's newly organized company, has given us "*Patience*," "*Mascotte*," "*Pinafore*" and other threadbare. Mahan's comic opera company, which can act and not sing, has gone over much the same ground, but has added two recently, Von Suppe's "*Donna Juanita*," and Varney's "*Musketeers*." The one was vulgar, the other good for nothing. This week Hess Acme company which is the best of its kind in the field, is at the Grand Opera House, and Miss Ellsner, the prima donna, is making quite a sensation.

THE MUSICAL FESTIVAL.

for May is fast assuming definite form. The solo artists are now all secured and the list is as follows: Soprano, Frau Materna, Mrs. E. Aline Osgood; altos, Miss Annie Louise Cary and Miss Emily Winant; tenors, Mr. Wm. Candidus and Mr. Theo. J. Toedt; basses, Mr. Whitney, Mr. Remetz and Mr. Henschel, a superb array. On Thursday evening, May 23, the festival will open with the Handel "*Jubilate*." Beethoven's Fifth Symphony, scenes from the first, second and third acts of "*Lohengrin*," and the great aria, "*Abschuelicher! wo eilst du hin?*" from "*Fidelio*," which will be sung by Mme. Materna. The "*Messiah*" will constitute the programme of the second evening concert with Mrs. Osgood, Mr. Candidus and Mr. Whitney in the solos. The programme for the third evening will include the Bach Cantata, Beethoven's Ninth Symphony, and the great scene and aria from Weber's "*Oberon*," "*O ean, thou Mighty Monster,*" which Mme. Materna will sing. For the last night the Schumann Mass, Berlioz's "*Les Troyens*," and a Wagner number yet to be announced, for Mme. Materna will be sung. The matinee programmes are yet to be announced. All the soloists are now engaged, Mr. Theodore J. Toedt having been secured a few days ago to sing the tenor roles with Mr. Candidus. Six hundred singers attended the mass rehearsal last Wednesday evening, and a thorough rehearsal of the "*Trojans*" and "*Jubilate*." Roosevelt is to build a full organ for the New York festival which will afterwards be taken down and be put in the Exposition Building here. Mr. Alder, the architect, will rearrange the Exposition Building, and the singers will rehearse there as soon as the weather will permit.

It has at last been definitely settled that Theodore Thomas and his orchestra will give a series of summer concerts at the Exposition Building during the coming summer season. The concerts will be given in the Exposition Building, and will begin one week after the close of the festival—that is, about the first of June—and continue about six weeks. Mr. Milward Adams will have the business management, and the general arrangements will be similar to those of last year.

G. P. UPTON.

CHICAGO, Feb. 15, 1882.

Chicago Notes.

Prof. James Gill is now engaged in revising his operetta of "*The Rival Cantiniers*."

New organs have been opened at the Sixth Presbyterian and Emanuel Baptist churches.

The Dime Saturday evening entertainments at Hershey Music Hall are largely attended.

Mr. McWade has taken charge of the music in Prof. Swing's church, replacing Prof. Gill.

Miss Lidella Denswone a very promising young singer of this city has gone to Europe to study.

Miss Kimpson, of Chicago, now in Paris, has accepted a proposition for a concert tour throughout the United States in the fall and winter of 1882-3.

Mr. Milward Adams, manager of Central Music-Hall, has arranged for concerts with Annie Louise Cary in Detroit on Feb. 25, and Milwaukee March 2.

The original Oriental Quartet has been reorganized, with C. M. Smith, first tenor; C. C. Philips, second tenor; E. C. Hale, first bass; J. M. Hubbard, second bass.

Miss Mary Muller, well known as an operatic singer and a sister of C. E. R. Muller of this city, was married early this month to Dr. Hans Hoffman, a prominent literary man of Berlin.

The next entertainment in the Dime Course will be given in the First Methodist Church, corner of Clark and Washington streets, by the Lyric Concert Company and Prof. and Mrs. H. M. Dixon.

Will Davis expects to revive the old Church Choir company, add some new members to it, rehearse "Chimes of Normandy" and "Galeeta," and then go on the road for the summer after a brief season in this city.

A testimonial concert is to be given Miss Adelaide Johnson at Central Music Hall March 7th. The Chickering Quarter, Mr. Louis Falk, Mr. Emil Leibling, Prof. Kayser and other prominent musicians will take part in the programme.

Mr. Pratt's opera of "*Zenobia*" will be given at Central Music Hall the latter part of next June in concert form with a chorus of 200 voices and an orchestra of fifty-five pieces. Mille. Litta, Miss Carey, Mr. Whitney, and other soloists will participate in the rendering of the opera.

The capital stock of the new Philharmonic Society has been all taken by the following gentlemen: Messrs. N. K. Fairbank, Marshall Field, John Crear, C. D. Hamill George L. Dunlap, Fr. Mahla, W. W. Kimball, James P. Kelly, C. F. Pietsch, W. C. Asay, W. Larned, Ch. Rudolph.

A capital story is quoted by Mr. Sutherland Edwards, in his pleasant book on the opera, of a young lady, who, buying a piece of music, was asked whether the fact of its being "four flats" would be any obstacle to her playing it. She replied that it made no difference how many flats were marked, as beyond two she scratched them out with a pen-knife.

The pupils of the Chicago Musical College had a soiree musical at Apollo Hall February 24th. Those taking part were Messrs. Troendle, Cohen and Quinn, and Misses Blair, Skinner, Marston, Spher, Prindiville, Morey and Gunning. A series of four lectures on "Physiology of the Vocal Organs" will be given at Apollo Hall Friday evenings during March.

The last concert given by the Amateur Musical Club on February 23d was thoroughly enjoyed by the members present. Mr. Mollenhauer played a violin solo; there was singing by a ladies' quartet comprising Mrs. Brush, Mrs. Ayer, Mrs. Knorr and Miss Baker, and by Miss Reinhart and Miss Harmon; the pianists for the afternoon were Mrs. Jones, Miss Swazey and Miss Bristol.

A dispatch from Milwaukee to *The Tribune* says: "There is a movement on foot to secure for the opera-houses of this city, Chicago, St. Louis, and Cincinnati a first-class German opera bouffe troupe on the style of the Geistinger combination. Managers Hamlin, of the Grand Opera House, Chicago, and Miles, of the Grand and Miles Opera House, Cincinnati, and Manager Norton, of the Geistinger combination, and Manager Nunnemacher, of this city. The latter gentleman stated to an inquiring reporter that a plan to have a first-class German opera troupe organization was likely to be the subject of the conference, which in all probability will take place to-day."

At a meeting of the Mozart Musical Society a constitution and by-laws was adopted, and in pursuance thereof the following committee were chosen: Music Committee—First tenor, Mr. C. A. Knorr; second tenor, Mr. W. R. Allen; first bass, Mr. William M. LeMoine; second bass, Mr. F. S. Pond. Social Committee—First tenor, Mr. W. Mockridge; second tenor, Mr. F. B. Williams; first bass, Mr. F. W. Griffin; second bass, Mr. W. P. Griswold. Chorus members of the Executive Committee, Mr. F. H. Scott and Mr. C. B. Snow. Librarian, Mr. E. H. Hunt. The society is officered by the following gentlemen: President, John V. Le Moine; Vice-Presidents, Louis Wahl, Homer N. Hibbard, and Alfred Lagergren; Secretary, Ely Newell; Treasurer, C. R. Larabee; Conductor, Hans Balatka.

[Correspondence BRAINARD'S MUSICAL WORLD.]

BOSTON.**The Harvard's—Boston Symphony Orchestra—The Philharmonic—The Cecilia Club—Handel and Haydn Society.**

We have had a strong dose of modern music in Boston recently in almost all the concerts, Symphonies and otherwise. Even the staid and conservative Harvards have given Berlioz and Tchaikovsky, while the Boston Symphony orchestra has given Brahms, Wagner and Berlioz; The Philharmonic—Raff and Wagner : The Cecilia Club—Berlioz, a rather too continuous a feast of highly spiced musical food. But, on the other hand, the Handel and Haydn society have given an oratorio of the oldest German school. *Der Tod Jesu*, by the *capellmeister* of Frederic the Great—Graun. This work, so famous in Germany, was new to Boston and drew out a large audience in spite of a stormy evening, who listened with curiosity, rather than enthusiasm. The work is almost Handelian in its contrapuntal development, but the themes are often very different from those used by the great Anglo-German.

The recitations seemed rather dreary, and the chorals seem rather too simple, and lack real mystery when compared with the superb harmonizations of Bach. The habit of giving the recitatives of Passion music with affected sweetness, is a vice which I am sorry to see is on the increase. On this occasion, tenor and soprano, vied with each other in sugarizing this portion of the work.

The soprano (Miss Hubbell) sang very finely in "Lo the Heaven descended Prophet," and Mr. Henschel was at his best in the bass solo and did not sweeten his recitation. Mr. W. J. Winch sang very finely in the tenor aria of Mendelssohn's *Hymn of Praise* which followed.

From Graun to Berlioz—what a skip! Yet I heard the Requiem (by the latter composer) a week later. I think it was of Berlioz that Wagner said: "He ciphers with notes," and this work shows the remark particularly true, spite of some moments of absolute greatness. There is nothing impressive to me, in the first hurried pronunciation of the words—"Kyrie Eleison"—on a single note, but the subsequent reiteration of the same phrase in the bass is very effective. The orchestral work (brasses) preceding the *Tuba Miseria* is thrilling with its echoing back and forth of trumpet calls from one orchestra to another. But one cannot forget what Mozart has done with a single instrument in his "*Tuba Miseria*," nor the portentous effect of his three trombones in the first part of his Requiem.

The work was sung superbly. Berlioz has no more mercy on his singers than on his orchestra. He drives the sopranos of the chorus up to D in *altissimo*, and the tenors to B, and the basses into almost equally high positions. But the singers were equal to the task. In the Cecilia Club, if anywhere, is the material to give the last movement of the Ninth Symphony, which is equally tyronical with the voices.

Of the soloists, Mr. Adams the tenor deserves the highest praise. His voice is seldom in as good condition as it was on this occasion and his method and phrasing were admirable.

But the whole solo brigade nearly came to grief in the unaccompanied *Quareous Me*, where one after the other, lost the pitch, and the whole sagged down a full half tone. Had it not been for a timely rest, the members might have come to an unfortunate end in the middle.

The sub-orchestra were placed in the balconies on each side of the hall, and being somewhat in front of the singers, drowned out the voices more than Berlioz intended.

The afternoon followed on a stationary tune, around which cluster the harmonies of the orchestra, was finely played and sung. But this effect has been too often employed by Berlioz, and shows rather pedantic skill than inventive musical faculty.

The fugal portion of the work, after the Sanctus was very finely sung, with perfect balance and surety.

The Philharmonic Orchestra have given Wagner's Rienzi Overture with much breadth and beauty, and also for the first time in America, Raff's Symphony, (the second of his "season" set)—"In Summer." The latter does not thrill as the Lenore Symphony, but pleases and charms. Naturally it has several rustic episodes and these are the best of the work, since they are in Raff's *genre*. Reminiscences of Beethoven's Pastoral Symphony are not lacking.

The Harvard Orchestra gave Berlioz' *Carnaval Romain*, with fine effect, and Tchaikovsky's Piano concerto in G, which though well rendered seemed a rambling and incoherent work on a first hearing.

The Boston Symphony orchestra gave the first part of the third act of Wagner's *Meistersinger* at their concert Feb. 11th. It was given with appropriate force, although the violins made a discordant slip by anticipating one of the attacks. It is seldom that one can find any fault with the strings, however, for they are the steadiest part of our orchestra. The trumpets which should have been blown in the latter part of the piece, were not given with any clearness, and did not make effect. The unfinished Symphony of Schubert, was beautifully played, and proved how rapidly both the conductor and the orchestra are attaining a high ideal.

The vocalist of this concert, was a debutante, and Miss Mary H. How seemed somewhat overweighted in a Brahms's Rhapsody, which was full of vague passages which may have been rhapsodical, but in one or two instances did not seem tuneful. But her singing of Berlioz' *Le Captive* was full of expression and artistic method. I think from the above you will see that Berlioz is coming into favor in Boston. The city used to be conservative in musical matters; now the reaction has set in and no work which can be understood is held to be proper music to admire; While combinations of piccolo and bass drum, or harp and trombone are sure to be appreciated. The pendulum has swung too far back and musical radicalism is rampant.

Amidst all this blaze and confusion, the quiet chamber music and the piano recitals must not be lost sight of. Mr. Peterson assisted by a string quartet has been giving a remarkably interesting series of concerts, introducing many works which are new to Boston. Mr. Eichberg has given an exhibition concert of his violin pupils, always an interesting occasion which draws out a large audience,

The New England Conservatory of Music has had several special honors paid to members of its staff of teachers lately. Mr. Aptophor one of its teachers has been invited to deliver a series of lectures in Brooklyn and Baltimore, and the critics of both cities have been loud in the *r*aise: Mr. Otto Benedix, (once court pianist to H. M. the King of Denmark) one of its staff of piano teachers, has given a series of recitals which have called forth the highest praise from the entire Boston press; and at its recent quarterly recital, Signor Tamburello proved himself as able as a composer as he is as a vocal teacher. This conservatory has added Mr. Kielblock to its staff of professors, and his lectures on theory, alternately with the historical lectures of Mr. Aptophor, and the analytical ones of Mr. Elson.

The concert of the Cecilia Club, noticed above, is but the beginning of a series of club concerts, embracing the Apollo, Boylston and Arlington clubs.

So what with clubs, chamber concerts, symphonies and ratores, the critics are likely to become overworked and think of starting a "society for the prevention of cruelty to musical reviewers."

EUX.
BOSTON, Jan. 13th, 1882,

[Correspondence BRAINARD'S MUSICAL WORLD.]

NEW YORK.**The Fourth Symphony Concert—Concert at Steinway Hall—The Philharmonic Club—Lectures on "The History and Growth of Music," etc.**

The fourth Symphony concert took place on the 28th ult. The programme was as follows:

Concerto Dramatique. Spohr. Symphony in G-minor, Mozart. Ocean Symphony, Rubinstein.

The concerto introduced to a New York audience the youthful violinist, Michael Banner, the promising young pupil of Mr. Jacobsohn of the Cincinnati College. Although the little Banner was not fully adequate to the work assigned him, the fine finish, and sentiment, demanded by this concerto being naturally wanting in a little artist of thirteen,—yet his technical excellence was of a character as to quite surprise his audience. He has a good tone, and most important, plays in admirable tune. His reception was most cordial, and if the little fellow's head does not get turned by public flattery, we shall hear great things of him in the future years.

The two strongly contrasted Symphonies were enjoyed to the utmost by an audience that had braved a very disagreeable storm for the sake of listening to them. The Ocean Symphony is a magnificent series of pictures of the ocean in all its moods. It is said that Rubinstein has written no less than ten movements to this symphony; on this occasion Dr. Damrosch gave five.

There is great freedom of form, but the different portions take the conventional names. The introductory movement contains a beautiful episode, full of the most charming phrases. The second is a brilliant Allegro, the third an Adagio of great richness, the fourth a Scherzo, the fifth a wild finale.

The New York chorus have given a foretaste of the coming May Festival by a concert at Steinway Hall. The six hundred members of the chorus, together with overtures and solists, occupied nearly one half of the hall. The principal singers were, Miss Emily Winant, Miss Hattie Schell, Mr. Remnitz and Mr. Toedt; these was the orchestra of the Philharmonic and Rafael Josephy was the pianist. There was given Beethoven's Choral Fantasia, uniting all the forces, the piano part taken by Josephy; a "Fantastic Scherzo," composed and played by Josephy; selections from J. R. Pain's music to "O E lipus," and Handel's "Utrecht Jubilate" entire. There was also Berlioz's beautiful nocturne from "Beatrice and Benedict," sung by Misses S-hell and Winant; and the superb programme closed with the chorals from the 3d act of the "Meistersinger."

At the fourth soiree of the Philharmonic Club the soloists were Mrs. Hartdegen and Mr. Sternberg. Mr. Sternberg played some compositions of his own which were well received. Mrs. Hartdegen sang five Scotch songs by Beethoven and two by Liszt. The club played a fine trio by Gade; a sonata by old Porpora (date between 1676 and 1766), and the string quartet by Bazzini which won the prize not long

since offered by the "Florentine Quartette." This composition contains a Gavotte which has been heard before at their soirees, and which is altogether quaint and captivating. The sonata by Porpora was played by Mr. Arnold, in a way to elicit much applause.

Mr. W. F. Aptophor the Boston critic, has been giving a series of lectures on "The History and Growth of Music," which are highly spoken of. They were delivered in the hall of the Historical Society of Brooklyn, and excellently illustrated by a vocal quartette and a piano. These lectures are to be heard in Peabody Institute, Baltimore during next month.

The Kennedy family have been delighting large audiences by their admirable rendering of Scotch songs.

"L'Afrique," the new opera by W. C. McCreery of St. Louis is still at the Bijou Opera House notwithstanding the derision of the critics. Miss Lizzie Keeler of St. Louis has the leading role.

There are great promises of much opera during the next month. Mme. Patti, at the Germania; Gerster at Booth's, and Mapleson at his old quarters. Mr. Strakosch's prospects are good for a brilliant season,

E. R.

NEW YORK, Feb. 16, 1882.

[Correspondence BRAINARD'S MUSICAL WORLD.]

ST. LOUIS.**Patti again—Mapleson Co.—Hauck, Abbott Co.—Musical Union—Choral Society—z Quintette Clubs—Concerts—Future Events—"L'Afrique."**

Musically, the past month has been the liveliest and most interesting that St. Louis has seen for many years, and it will be a difficult matter within the space of a column or so, to do full justice to the events. Foremost in interest was the third Patti concert given at Pope's theatre on Feb. 4th. Patti sang, "Una voce poco fa," (Barber of Seville) and, for encore, "Comin' Thro' the Rye, and "Edinboro Town." She also appeared in the Park scene of the 1st act of "Lucia," and in the 2nd act of "The Barber of Seville," introducing at the singing lesson, the "Shadow Song" from *Dinorah*. As Rosina in "The Barber of Seville," Patti was especially interesting, for she gave us a taste of her quality in comic opera of the highest class. She was in excellent voice and produced the usual enthusiasm.

On Feb. 6th, "Her Majesty's Opera Co." commenced an engagement at the same theatre and presented, during the week, "Carmen" (twice), "Huguenots," "Lohengrin," "Trovatore," "Faust" and "Fidelio," "Magic Flute," was announced but it was withdrawn almost at the last moment, as Miss Hauck concluded to be "indisposed" because she was not cast for "society night." The feature of this troupe is in the ensemble, the completeness of detail from the cast through the chorus and orchestra to the costumes, scenery and all the other accessories. The artists may be thus arranged, according to merit; Sopranos, Hauck, Possini, Dotti, Uachot, Jach. Contraltos: Lauri, Kalas, Cobianchi. Tenors: Campani, Raveli, Runcio. Baritones: Galassi, Del Puente. Basses: Noxaro, Montis. Hauck is a thorough artist and the best Carmen on the stage, but she is not a genius of sufficient brilliancy to arouse much enthusiasm. Rossini has considerable dramatic power but is affected with a very bad tremolo. The troupe has no leading contralto, though Lauri, (an American) is a pleasing singer of great promise. Campanini was at the weather, wile Ravilli (the coming tenor) sang plaudibly and acted conscientiously. The other principals sustained their past reputation.

The Abbott troupe did a good business with "Martha," "Fra Diavolo," "Olivette," "Chimes," "Romeo and Juliet" and "Faust." The leading members are: Sopranos: Abbott, Rosewald. Contraltos, Armandale; Tenors: Fabrini, Castle. Baritone: Stoddard. Bass: Corley. Of the new singers, Armandale has a splendid voice, a bad method (if any) and a vibrato. Fabrini sings artistically, but in acting is rather stiff.

The third orchestral concert of the Musical Union, given Jan. 26th, had the following programme:—

Overture—"Wood Nymph"	Sterndale Bennett
Ballet Music ("Feramors")	Rubinstein
Alto Solo—"Non Pin Mesta" (Cinderella)	Rossini
Miss Cora Stone of Cincinnati	
Overture—"Freischtut"	Weber
Violin Solo—"Othello Fantasie"	Ernst
Mr. Geo. Heerich	
"Funeral March of a Marionet"	Gounod
Alto Aria (Don Carlos)	Verdi
Miss Stone	
American Parade	Michaelis
August Waldner, Conductor	

As the programme presented no startling difficulties, the orchestral numbers were generally well played. It will be shown that the managers are endeavoring not only to instruct their audience but also to please them, and this is the only way in which anything of permanent value can be accomplished. Miss Stone, a pupil of Marek and a promising singer, was warmly received. Mr. Heerich is our most promising violinist. The programme of the fourth concert will include the Beethoven Pastoral Symphony, Thomas' Raymond Overture, Meyerbeer's Torchlight March, and Rive King's Waltz, "On Blooming Meadows."

B. Boise. The programme, as will be seen, offers two American works, a fact which reflects great credit upon Mr. Hammerick. While the opinions differ as to the merit of Mr. Foerster's "Thusnelda," it must be said that it was received with marked success, and that the orchestration is very fine. We expect a still better opinion of Mr. Foerster in the future. His works are sure eventually to be recognized.

PHILADELPHIA.—A very fine concert was given at Association Hall for the benefit of the Southern Home of Destitute Children. The concert was under the management and leadership of Prof. Michael H. Cross. *Quis* says of this concert: "The large audience was thoroughly cultured and appreciative, and testified their approbation to the fine musical feast in hearty terms. Mrs. Robinson's rich voice was warmly applauded, as well as her unamiable accession to her audience's call for encores. 'Kerry Dance,' she rendered charmingly and with almost dramatic expressiveness. The chorus singing was an intellectual treat, and for the rest only words of praise can be given."

SACRAMENTO, CAL.—Prof. J. L. Skinner gave the second of his series of concerts on the 10th of January. It was in all respects an overwhelming success. The auditorium was crowded to its fullest capacity and several numbers were received with hearty applause and frequent encores. The singing was excellent and the difficult selections were rendered in a manner which showed the superior fitness of the director as a teacher and organizer of choruses. Some eighty male and female voices were in the chorus, and accompaniments were given by Jones, Grant & Beebe's full orchestra with splendid effect and in excellent time, showing that they had been most thoroughly trained. Special parts were assigned to Mrs. M. A. Rademacher, a clear soprano; to Mrs. G. W. Godley, a fine contralto; and to Messrs. Baillargeon, Parker, Rademacher and Donaldson. The programme was very good.

Trade Notes.

KISS THE LITTLE ONES GOOD NIGHT, by J. W. Wheeler, is a new song and chorus which we predict will become universally popular.

ECHOES FROM THE LAKE is an elegant new waltz, by Karl Merz and one of the best he has ever written. The title page is beautifully illustrated.

ECHOES FROM ENGLAND is the title of a new collection of the latest and best English songs, to be ready this month. Price \$1.00 in boards, \$1.50 in cloth.

A NEW and enlarged edition of "Herbert's Male Quartette Book," with twenty additional pages of beautiful new quartettes, has just been issued. No more attractive book for quartette clubs was ever published. The price remains the same, 60 cents or \$6.00 per dozen.

SOME beautiful new songs are announced in this number, to which we call the attention of our readers. The new songs with choruses, "My Rose from Angel Mother's Grave," by McMurray, and "We see her Little Face no More," by Warren, are among the best we have had for some time and must become immensely popular. Both have elegant illustrated title pages.

We call attention to the advertisement in another part of the WORLD OF "The Music Teachers Pocket Register," after a careful examination, we cheerfully recommend this little account book to music teachers as being just what they need for an easy and systematic way of keeping the pupils' account, it can be had of our publishers in Cleveland or Chicago, or a specimen page can be had by addressing, Wm. E. Foote, Legal News Co., Chicago.

NEW CONVENTION Book.—J. B. Herbert, author of "Chapel Anthems" and "Male Quartette book," who has been engaged so successfully in convention and institute work, is now preparing a new collection of music especially for convention and concert purposes. The work will soon be issued by S. Brainard's Sons, when the author will make an extended tour throughout the west introducing all their publications. Parties desiring his services should address him, care of our publishers.

The members of the house of Steinway & Sons have lately been considerably annoyed by learning that many unscrupulous piano-dealers in the more remote sections of the United States are unblushing stating to intending piano-buyers that "the Steinways are all dead."

For the consolation of these truthful gentlemen, we give the following names of members of the Steinway family now (Feb. 1882) actively engaged in the carrying on of Steinway & Sons' business of manufacturing pianofortes:

C. F. Theodore Steinway, aged 55 years.

William Steinway, aged 46 years.

Henry W. Steinway, aged 26 years.

Chas. H. Steinway, aged 24 years.

Frederick T. Steinway, aged 22 years.

George A. Steinway, aged 17 years.

Henry Ziegler, (nephew,) aged 24 years.

MUSIC AS AN EDUCATION FOR THE PEOPLE.—Of the many advantages of education, refinement, and social and religious culture, enjoyed by the American people through the enterprise of its own citizens, there is perhaps no one of greater value and practical usefulness to the people themselves than that of having a complete and satisfactory form of musical education within available reach of the general public. Thousands of learners have taken "music lessons," for years without even coming to understand their own performance on the music they practice. Baxter University of Music was established in 1853 as a pioneer of institutions of

musical education for the people; in which such unsatisfactory results should be impossible among its students. Accordingly it introduced fully organized educational courses, in which were united all branches of a perfect musical education, including many subjects not otherwise taught; and which are all adapted to the use and understanding of the people and carried together in regular school form; daily instruction, recitation, culture and practice in the several branches and producing the educated performer and interpreter of music at a cost otherwise unattainable.

The Checking of Varnish on Pianos.

One of the most frequent sources of trouble that both the manufacturer and dealer in pianos meets with is the cracking or checking of the varnish on their pianos.

The purchaser can never be made to believe that proper care has not been taken of the instrument when this happens. He claims that the instrument was fully warranted by both the manufacturer and dealer, and nothing will satisfy him but a new instrument, or the return of his money. Now, what is a guarantee?

We quote the one given by Mr. —— which is in all essential points the same as all other manufacturers give.

MANUFACTURER'S CERTIFICATE AND WARRANTY.—This is to certify that piano-forte marked "—, NEW YORK, No. —— is of my manufacture, and is warranted by me to be made of the best materials and workmanship and to withstand the action of any climate except where extreme dampness prevails. This guarantee is to remain in force for the term of five years from date.

For any defect in workmanship or material, under fair usage during the above specified time, I hold myself responsible.

Now, the promise is to make good any defect in material or manufacture, and in case the defect is well established to give a new instrument or refund the money.

Now, is "checking" a defect in either?

The rosewood is a very thin veneer which is fastened to the solid ash case with glue, the makers of the better class of pianos glueing on first a walnut veneer, and the rosewood over this. The veneer is not much thicker than heavy writing paper, and is full of large pores. Now, when the piano is exposed to dampness long enough to allow the glue to soften it swells and must find more room. It cannot penetrate the solid ash case. Consequently it is forced through the pores in the rosewood veneer and out through the varnish to the surface.

If the piano is placed near a door or a window and is left open a short time on a damp rainy day, the mischief is accomplished, as that part of the instrument exposed will crack or check.

It will be found on examination that the legs and inside of the case never check or crack.

Why? There is no veneer there, and consequently no glue to soften and cause the trouble.

Now when a purchaser finds that the varnish on his instrument has "checked," he goes to the dealer and demands a new piano or his money refunded.

In nine cases out of ten the dealer fails to convince his customer that proper care had not been taken of his piano. He is willing, as well as his whole family, to make affidavits to the fact that it had had the *very best care* and that not a breath of dampness had ever come in contact with it. Now what is the dealer to do? He writes to the manufacturer, who answers, "that he is not responsible for the purchaser's negligence."

If the dealer gives the purchaser a new piano, or refunds his money and takes the "checked" piano back, he has not only an instrument with the finish marred, but a second-hand one, which he must either rent or sell at a great loss.

If the manufacturer takes it back he must pay the freight and carriage, and in addition go to the expense of scraping the varnish off and revarnishing, and after that is done no first-class house will have it for a new one.

Now, is it fair that either the manufacturer or dealer should bear the loss of another's negligence?

This problem bears hardest on the dealer, for the purchaser, being a resident in the same community, if he is dissatisfied with the purchase, the dealer fears he will injure future sales for him, and so in many cases pockets the loss.

Now, if the dealer could convince the purchaser that it was *not* the fault of the material or the manufacturer, all this trouble would be avoided.

To do this, let every manufacturer furnish his agents with long veneered strips and when a purchaser complains of "checking," let the agent explain how, and why it occurred, and then take a veneered strip and saw off two pieces, in the purchasers presence, tell him to take them home, and place one of them in a damp place and the other in a dry place and mark the result.

If this test does not convince him, he is an unreasonable, not to say dishonest man, for he has *positive proof* that it was negligence on his part that caused the "checking," and was in no way the fault of the materials or manufacturer.

Sometimes a piano is exposed to dampness in transit between the manufacturer and dealer. Should this be the case, the piano will show it when opened.

The dealer should take pains to have the purchaser examine his instrument carefully when he receives it, and also caution him as to what the result will be should it be exposed to dampness, and it would be well for him also to give him a couple of the test strips, and let him experiment with them on the start. It might save a great deal of trouble, expense, and annoyance.—*Music, N. Y.*

New Music Books.

Brainard's Dollar Method for Piano-Forte. A new elementary instruction book. Bound in boards. Price \$1.00.

This new method will supply a want long felt for a good elementary instruction book, containing all that is necessary for the pupil until ready to take up a more complete work, like BRAINARD'S NEW METHOD and the studies and compositions of our leading writers. In addition to a full elementary course and useful studies and exercises this work contains a pleasing selection of "Amusements," easy songs and piano pieces. It will certainly be extensively used.

Fireside Favorites. Brainard's Dollar Musical Library—Vol. I. A collection of beautiful and popular Songs with choruses by favorite authors. Bound in boards \$1.00; in flexible cloth, gilt sides and red edges, \$1.50.

This new and attractive volume probably contains more popular songs than any work of the kind yet published. In it will be found such universal favorites, as "Somebody's Coming with the Dew-drops fall," "Little Spring beside my Cabin Home," "How the Gates Came Ajar," "Little Robin tell Kitty I'm Coming," "Phantom Footsteps," and many others. It promises to have an immense sale.

Pianist's Pastime. Brainard's Dollar Musical Library—Vol. II. A collection of choice piano music by eminent composers. Bound in boards \$1.00; in flexible cloth, gilt sides, red edges, \$1.50.

Pianists of moderate ability will welcome this new volume which contains a very fine selection of piano music of the best class. At the low price at which it is offered it must meet with a large sale.

Pearls of Song. Brainard's Dollar Musical Library—Vol. III. Beautiful ballads by the leading English and American writers. Bound in boards \$1.00; in flexible cloth, gilt sides, red edges, \$1.50.

This is a new book for lovers of the better class of songs and ballads. It contains some of the best productions of Sullivan, Molloy, Pinsuti, Adams, Marion and other celebrated song writers, and is well worthy a place in any vocalist's library.

Queen of the Waltz. Brainard's Dollar Musical Library—Vol. IV. Brilliant and popular Waltzes by the best waltz writers. Bound in boards \$1.00; in flexible cloth, gilt sides, red edges, \$1.50.

Lovers of the waltz have here a superb collection of brilliant and sparkling waltzes for piano. This new volume contains one hundred pages, sheet music size, and will make a most acceptable holiday gift to any musical friend, as in fact will any of this attractive series of books. The editions in flexible cloth are very handsome volumes and particularly adapted for Christmas gifts.

Musical Evenings. Brainard's Dollar Musical Library—Vol. V. New music for Violin (or Flute) and Piano. Bound in boards \$1.00; in flexible cloth, gilt sides and red edges \$1.50. Same for Violin Solo, 50 cents.

This is a splendid collection of music for Violin and Piano, entirely new and very attractive. The Violin part is also published in a separate volume, and can be used either with or without the piano accompaniment.

Fresh Garlands. Brainard's Dollar Musical Library—Vol. VI. Easy dance music for Piano-forte or Parlor Organ, by Chas. Kinkel. Bound in boards \$1.00; in flexible cloth, gilt sides, red edges \$1.50.

This collection of bright and pleasing Waltzes, Polkas, Marches, Galops, Mazurkas, &c., is equally well adapted for Piano or Reed Organ. There has been a great demand for a collection of good pieces that can be played on a *five octave parlor organ* and "Fresh Garlands" contain just such selections and will no doubt be eagerly sought after by the thousands of young music lovers who have reed organs in their homes.

Quartette Club. Brainard's Dollar Musical Library—Vol. VII. A collection of Popular Secular Quartettes for Mixed Voices with Piano Accompaniment.

Hundreds of Quartette Clubs will welcome this new volume of choice new quartettes of moderate difficulty by some of our best composers of this class of music. All quartettes should be familiar with this volume.

Opera at Home. Brainard's Dollar Musical Library—Vol. VIII. Potpourris on airs from all the latest Operas for the Piano. Bound in boards \$1.00; in flexible cloth, gilt sides and edges \$1.50.

This new book will certainly meet with great favor from lovers of operatic music, containing as it does arrangements from nearly all the modern operas.

COMICAL CADENCES.

A woman who has four sons, all sailors, compares herself with a year, because she has four sea-sons.

Sweet Evelina from the suffocating embrace of her lover cried out: "Give me liberty or g.ve me breath."

It's a good proverb, God keep me from him whom I trust, for from him that I trust not I shall keep myself.

Our ancestors, the monkeys, were not so ignorant after all. They were all educated in the highest branches.

Most great singers are accused of taking some slight stimulant, but few know how much it takes to prime a donna.

"Marriage," said an unfortunate husband, "is the church yard of l.v.e." "And you men," replied his wife, "are the grave-diggers."

A "Lark" is said to be a bird of sufficient size to carry off a full grown man from the bosom of his family and keep him out all night.

If Anna Louise Cary marries Mr. Lorillard, the tobacco man, we expect to see a "fine cut" of the couple in the illustrated newspapers.

Some singers sing solo that can't be heard, while others duet still worse. They should trivier and over again, for practice makes perfect.

He said he was from Hartford and the stranger replied: "Ah! Well, I'm insured, so it's no use talking to me. But what company do you represent?"

When you are telling a friend a joke poke him in the ribs. He'll be more interested in the yarn, and can put a mustard plaster on the sore spot when he goes home.

"What did the Puritans come to this country for?" asked a Massachusetts teacher of his class. "To worship in their own way and make other people do the same," was the reply.

"There," triumphantly exclaimed a Deadwood editor as a bullet came through the window and shattered the inkstand; "I knew that new 'Personal' column would be a success."

The son of a clergyman was delivering a valedictory, when, in pulling out his handkerchief, he pulled out a pack of cards. "Hello!" he exclaimed, "I've got on my father's coat!"

Professor in Psychology—"Can we conceive of anything as being out of time and still occupying space?" Musical student (thoughtfully)—"Yes, sir; a poor singer in a chorus."

An editor wrote a headline, "A Horrible Blunder," to go over a railroad accident, but thought it was the printer's fault that it got over the account of a wedding. The editor was the man thrashed all the same.

"I thought, Miss S., that you hated that dirty minx. Yet you went up an' kissed her." Miss S.—"I do hate her, and that is why I did it. Look at the big freckles on her cheek where I kissed the powder off."

"You make a fool of me," said an irate man to his wife. "My love," she sweetly responded, "you do yourself injustice. Call yourself a fool, if you wish, but remember you are in all respects a self-made man."

"The bees are swarming, and there's no end to them," said farmer Jones, coming into the house. His little boy George came in a second afterwards and said there was an end to one of 'em, anyhow, and it was red hot, too.

"Have you 'Watts on the Mind?'" solemnly asked a clerical looking old gent of the roguish damsel behind the counter. "No, sir," she answered, "but I have nine on one hand and two on the other. Are you a wort doctor?"

"No, ma," said a Philadelphia maiden, "I don't like Charley Jones coming every night. But I don't want to tell him so just yet. He is so fat and heavy that placing my autumn leaves on his chair I'm getting them nicely pressed."

Courbert said to one of his friends who was talking of getting married: "Why don't you marry Mis A, over there? She's a perfect angel." "She may be an angel, but she's painted." "Well, did you ever see an angel that wasn't painted?"

"Man and wife are all one, are they?" said she. "Yes; what of it?" said he suspiciously. "Why, in that case, said his wife, "I came home awfully tiptoe last night and feel terribly ashamed of myself this morning." He never said a word.

Instructor in Latin—"Miss B., of what was Ceres the goddess?" Miss B.—"She was the goddess of marriage." Instructor—"Oh, no; of agriculture." Miss B., (looking perplexed)—"Why; I'm sure my book says she was the goddess of husbandry."

Coming out of a vocal and instrumental concert the other night, two young women in eye-glasses were heard conversing thus: "Wasn't that a splendid concert?" "It was indeed; and that last selection—was just too lovely for anything." "So it was; so sublime and grand and soulful and earnest, you know. Why, I couldn't understand the least bit of it."

Music Buyer's Guide

A carefully selected list of the latest and best musical publications issued during the past month, any of which will be mailed post paid to any address on receipt of marked price.

New Music.

VOCAL.

We see the Little Face no More.

Beautiful new Song and Chorus by CHARLES WARREN.
C, 3

This new song and chorus cannot fail to touch the popular heart. Beautiful melody and effective chorus. Elegant lithographic title.

Kiss the Little Ones Good Night.

New Song and Chorus by J. W. WHEELER. G, 3...40 cts.

One of the prettiest and most attractive songs recently published. We predict great success for this charming song. Has an unusually good chorus. Fine illustrated title.

My Rose from Angel Mother's Grave.

New Song and Chorus by J. S. McMURRAY. B, 3...40 cts.

This song has every element of popularity, beautiful melody, fine chorus and superb illustrated title.

Jessie, the Pride of the Dee.

Song and Chorus by WM. T. KEEFER G, 3.....40 cts.

A beautiful new Scotch song and chorus and one that will be sure to please. Illustrated title.

Kiss me Darling 'ere I Go.

Song and Chorus. Words by EBEN E. REXFORD. Music arranged by CHARLES WARREN. F, 3.....40 cts.

A very attractive and pleasing song, with a beautifully harmonized chorus. We can safely recommend it. Elegant illustrated title.

Little Darling Sleep Again.

Cradle Song by ARTHUR SULLIVAN. D, 4.....40 cts.

One of this celebrated writers latest and best songs.

Little Ben Lee.

Song by STEPHEN ADAMS. F, 4.....40 cts.

A new and pleasing nautical song by the author of "Nancy Lee" &c.

In Shadow.

Song by MRS. M. F. RONALDS. B, 4.....40 cts.

Sometimes.

Song by ARTHUR SULLIVAN. C, 4.....30 cts.

Unforgotten Song.

Song by ODARDO BARRI. E, 4.....40 cts.

Love Never Dies.

Song by A. S. GATTY. G, 4.....40 cts.

The Chorister.

Song by ARTHUR SULLIVAN. G, 4.....30 cts.

In the Golden Eventide.

Song by CIRO PINSETTI. F, 4.....40 cts.

All new, standard and beautiful English songs by the best writers. Each one a gem.

In the Gloaming.

Song by ANNIE F. HARRISON. F, 4.....40 cts.

One of the finest songs for mezzo-soprano recently published.

New Choruses for Singing Societies.

Night Song.....Rheinberger. 6 cts.

Resurgam.....Leslie. 6 cts.

The Village Dance.....Hatton. 6 cts.

The Potter.....Gaul. 6 cts.

The above are the latest numbers of our popular "SELECTED CHORUSES." Price, each 6 cts. or 60 cts. per doz.

Why Sounds the Horn so Gaily.....Schumann. 10 cts.

On the Water.....Raff. 10 cts.

Chorus from Tower of Babel.....Rubinstein. 10 cts.

The Flight of the Holy Family.....Bruch. 15 cts.

Easter Anthem. Damnation of Faust.....Berlioz. 15 cts.

Serenade and Chorus of Spirits. Recitative, from

Damnation of Faust.....Berlioz. 10 cts.

Chorus of Sylphs and Gnomes. Faust's Dream, from Damnation of Faust.....Berlioz. 25 cts.

Send out thy Light.....Gounod. 10 cts.

Singing Societies will do well to examine the above beautiful Choral Selections.

INSTRUMENTAL.

Patience Lancers.

On airs from "Patience," arranged by EUGENIE E. FISCHER.
F, 4.....40 cts.

A splendid set for the "Lancers," arranged on airs from Sullivan's latest successful opera.

Heel and Toe Polka.

By Carl Faust. C, 3.....30 cts.
Lively and brilliant and just the thing for dancing purposes or parlor playing.

Echoes from the Lake.

By KARL MERZ. C, 4.....60 cts.

Brilliant, sparkling new waltz, which will doubtless become as popular as "Sounds from the Ohio," and other waltzes by this favorite composer. Has an elegant illustrated title page.

Good as Gold.

Valse Elegante by KARL MERZ. C, 4.....40 cts.

Another brilliant new waltz by Merz and one that is fast becoming universally popular. It is an elegant parlor piece and fully equal to anything Merz has written.

The Bright May.

Reverie by E. THIEMER. A, 4.....50 cts.

A charming well written Reverie for piano and a composition we can safely recommend.

Hussar Polka Militaire.

By GEO. W. PERSLEY. C, 3.....35 cts.

A brilliant polka for piano, with cornet part ad lib.

The New Racquet.

By GEO. W. PERSLEY.....40 cts.

New and favorite "Racquet" with dancers.

The Newport.

By GEO. W. PERSLEY.....35 cts.

Be sure and order "The Newport" by Persley if you want the original popular dance. It can also be used equally as well for dancing "The Ripple."

Valse de Highlands.

By J. W. REED. E, 4.....40 cts.

A gem of a waltz, that will be sure to please all who hear it. It is brilliant and graceful without being difficult.

Emile Waldteufel's Beautiful Waltzes.

Waldteufel's waltzes are now all the rage. They are very brilliant, showy and popular. Elegant engraved plate editions of the following, have just been issued and each one will be found a gem.

ALWAYS OR NEVER WALTZES.....75 cts.

BERCEUSE, (L.) WALTZES.....60 cts.

CHANILLY WALTZES.....75 cts.

CHARMING, (TRES JOU) WALTZES.....75 cts.

HOMMAGE AUX DAMES WALTZES.....75 cts.

MADELEINE WALTZES.....75 cts.

MON REVE WALTZES.....60 cts.

PLUIE D'OR WALTZES.....60 cts.

PLUIE BELLE WALTZES.....60 cts.

SIRENES (LES) WALTZES.....75 cts.

TO THEE (A'TOI) WALTZES.....75 cts.

TOUT A VOUS WALTZES.....60 cts.

MINUET POLKA.....40 cts.

POLKA DES TAMBOURINES.....40 cts.

PRESTISSIMO GALOP.....75 cts.

PIANO-FORT^E DUETTS.

Blue Bird Schottisch. (KINKEL.) Arranged by KARL MERZ. F, 3.....35 cts.

Bridal Chimes Grand March. (MACK.) Arranged by KARL MERZ. F, 3.....35 cts.

Robin Red Breast Schottisch. (BEUTER.) Arranged by KARL MERZ. B flat, 3.....35 cts.

Secret Love. (RESCH.) The celebrated Gavotte arranged as a duett by KARL MERZ.....50 cts.

Angel of Night. Valse (KINKEL.) Arranged by KARL MERZ.....40 cts.

Angels Serenade. (KINKEL.) Arranged by KARL MERZ.....35 cts.

All good and pleasing arrangements of popular pieces for two performers.

NEW LIST OF POPULAR SONGS WITH CHORUSES.

Songs with Choruses.

The following list of songs, with choruses, has been selected with great care from our entire catalogue and includes only standard, popular and attractive songs such as we can safely recommend. The key, grade of difficulty (1 very easy to 7 very difficult) and compass (highest and lowest note) of each song is given. Those marked with a \ddagger have illustrated title pages.

Absent Mary.....	A \flat , 3.	E \flat to E \flat	Bailey	35
Ada Lee.....	B \flat , 3.	F to F	Lafont	30
Agnes by the River.....	D, 3.	D to F \sharp	Work	35
One of Henry C. Work's well known songs. Will always have admirers.				
Ah he Kissed me when he Left me.....	E \flat , 2.	E \flat to E \flat	Dowling	30
Aleen the Pearl of Juna.....	G, 3.	D to E	Root	30
Allie.....	I \flat , 3.	D to F	Persley	35
Allie Darling.....	I \flat , 3.	D to F	Tannenbaum	30
Allie Lee.....	I \flat , 2.	E \flat to E \flat	McMaster	40
A fine melody in the popular vein and good easy chorus.				
All Rights for All.....	D, 3.	D to F \sharp	Webster	35
All thy Heart or None.....	F, 3.	C to D	Mack	30
All together Again.....	A, 3.	E to E	Root	30
Alone I Wander by the Sea.....	F, 3.	C to F	Rogers	35
Am I Dreaming.....	I \flat , 3.	I \flat to G	Whiting	30
Among the Angels.....	G, 3.	D to E	Howard	30
Angel Lottie.....	F, 3.	C to F	Keller	30
Angel Nettie Bane.....	C, 3.	C to F	Naylor	35
Angel Nellie.....	E \flat , 2.	E \flat to E \flat	Hanby	35
An old but standard song which will never wear out.				
Angel Theo.....	E \flat , 3.	E \flat to E \flat	Butterfield	30
Angels call me Mother Dear.....	G, 3.	D to G	Baker	30
Angels came to me while sleeping.....	A, 3.	E to F \sharp	Howard	30
Angels my Darling, &c.....	C, 3.	C to E	Mayer	30
Angels Song of Home.....	G, 3.	D to E	Murray	30
Angels Whisper Love to me.....	E \flat , 2.	E \flat to F	Havens	30
Annette.....	E \flat , 3.	D to E	Bailey	30
Annie Clare.....	A \flat , 3.	C to F	Lafont	35
Annie Snow.....	C, 3.	E to F	Martin	35
At Nights Lone Hour.....	C, 3.	E to G	Tennyson	30
At the beautiful Gate.....	C, 3.	C to D	Hackleton	35
At the Gate I wait for Thee.....	E \flat , 2.	C to F	Havens	30
Companion to "Belle Mahone." Easy, pretty and with an effective chorus.				
Away with Care and Sorrow.....	C, 3.	D to E	Barker	30
Baby Blue Eyes.....	A \flat , 2.	D to E \flat	Murray	30
One of James R. Murray's sweet little songs and a great favorite.				
Baby goes Alone.....	G, 3.	C to E	Gorham	30
Babylon is Fallen.....	A, 3.	C to E	Work	30
Baby's gone to Sleep.....	A \flat , 3.	C to D \flat	Murray	30
Baby's Sweet Sleep.....	A \flat , 3.	D to D \flat	Bliss	30
One of P. P. Bliss' beautiful songs which will always be popular.				
Banner of the Fatherland.....	D, 3.	D to F \sharp	Wurzel	30
Battle Cry of Freedom.....	E \flat , 3.	D to G	Root	30
This old war song, with its grand stirring melody and chorus will last for ages.				
Be a Man.....	G, 3.	D to E	Merrill	30
Bear this Message to my Mother.....	E \flat , 3.	D to E	Warren	35
This plaintive and touching new song and chorus is fast winning its way to popularity. Has a beautifully harmonized chorus.				
Beautiful Angels.....	C, 3.	E to F	Webster	30
Beautiful Dreams once came to Me.....	B, 4.	E to E \flat	Acheson	35
Beautiful Emeline.....	I \flat , 4.	D to F	Pease	35
Beautiful Golden Hair.....	A, 3.	D to E	Webster	30
Beautiful Hands.....	A \flat , 3.	I \flat to E \flat	Parkhurst	30
Beautiful Maiden just over the way.....	G, 3.	D to E	Root	30
Beautiful Rose.....	G, 3.	D to E	Work	30
Beautiful Spirit of Song.....	A \flat , 3.	C to F	Murray	30
Beautiful Summer Flower.....	C, 3.	E to E	Persley	30
Before my Hair was Gray.....	E \flat , 4.	E to E \flat	Lyon	40
A cool, well written song and chorus. Very popular.				
Be Happy while you may.....	C, 3.	E to E	Summers	30
Beneath the Evening Star.....	I \flat , 4.	F to G	Persley	35
Bertie Darling.....	G, 3.	E to F	Thatcher	30
Bessie Clare.....	I \flat , 3.	D to F	Howard	35
Bessie Jayne.....	E \flat , 3.	E \flat to F	Webster	35
Bessie's Trust.....	G, 3.	D to G	Lockwood	35
Bessie with the Golden Hair.....	G, 3.	D to E	Vernon	30
We have not space to notice specially all the fine songs in this catalogue, but this one deserves the attention of singers and is unusually attractive.				
Better Late than Never.....	C, 3.	D to F	Coe	30
Beyond the Blue Sky.....	F, 4.	C to F	Maywood	35

Bird of Sea.....	A, 4.	C to F	Wimmerstedt	35
Blue Eyed Violets are Nodding.....	C, 4.	E to G	Keller	30
We can recommend this as far above the average song and chorus.				
Blushing Roses.....	A \flat , 3.	E \flat to E \flat	Rogers	30
Bob-o-link.....	D, 4.	E to E	Clark	40
Bonnie Annie Lee.....	C, 3.	E to E	Webster	35
Bonnie Bright Eyes of Somebody.....	A, 3.	E to E	Howard	35
Bonnie Marguerita.....	B \flat , 3.	D to E \flat	Gorham	35
Boy at the Fountain.....	G, 3.	G to E	Root	30
Break into Beautiful Blossoms.....	D, 3.	D to D	Winchell	35
Very popular. A charming melody and finely arranged chorus.				
Bright be thy Dreams.....	C, 4.	E to E	Danks	30
Bright Kalamazoo.....	C, 3.	G to F	Hubbard	35
Brown Eyes close to the Window \ddagger	F, 3.	C to E	Rosoabel	40
One of the popular songs of the day and a gem that will please any one. Sung by all the minstrels with great success. Fine illustrated title page.				
Building Castles in the Air.....	D, 3.	E to F \sharp	Gilmore	30
But only I Must Love Her.....	G, 3.	D to D	Murray	30
Bye and Bye.....	A \flat , 2.	C to E \flat	Rogers	30
Call Me Darling, Darling Call Me.....	A, 3.	E to E	Webster	35
Cantilena \ddagger	D \flat , 2.	E \flat to F	Rogers	40
Over 150,000 copies of this celebrated song and chorus have been sold and it is still very popular. Can also be had with plain title at 35 cents.				
Century Bird.....	G, 4.	D to E	Hubbard	35
Childhood Song.....	G, 3.	C \sharp to E	Howard	40
Childhood's Sunny Days.....	F, 2.	F to F	Rogers	25
Children in the Graveyard.....	A \flat , 3.	C to E \flat	Morris	30
Childrens' Letters.....	E \flat , 2.	E \flat to E \flat	Root	30
Child's Vision.....	G, 3.	D to E	Grandison	30
Christmas Cheer.....	A, 3.	C \sharp to D	Murray	30
Church within the Wood.....	F, 2.	C to D	Wurzel	30
Claribel Lee.....	F, 3.	E to E	Havens	30
Colleen Avarita.....	E \flat , 3.	D to E \flat	Vernor	35
There are but few more pleasing and effective songs than this. Immensely popular. Has a good chorus for soprano, tenor, alto and bass.				
Columbia's Guardian Angels.....	G, 3.	D to E	Work	30
Come again gentle Evening.....	F, 3.	C to F	Rogers	35
Come back to the Farm.....	C, 2.	D to E	Work	30
Come Home Father.....	A \flat , 2.	E \flat to E \flat	Work	30
The most popular temperance song ever written. Over 250,000 copies sold.				
Come to me Dearest.....	E, 3.	D to E	Webster	35
Come to me Memories Olden.....	F, 3.	E to E	Webster	35
Come where the World Lies Dreaming.....	E \flat , 3.	D to E	Boudeman	35
Cora Bell.....	D, 3.	D to D	Williams	35
Corporal Schnapps.....	D, 3.	D to E	Work	30
Cottage in the Wood.....	C, 3.	E to F	Webster	30
Daisy Deane.....	G, 2.	D to E	Murray	35
Murray's most successful and beautiful song. An old standard favorite.				
Daisy Lee \ddagger	E \flat , 3.	D to E	Kieffer	35
Daisy of the Mountain Side.....	A \flat , 3.	E to G	Dixon	30
Daisy's Wedding Day.....	E \flat , 3.	F to E	Rosabel	35
A bright, merry song with a pleasing well written chorus.				
Dark Eyed Cora.....	A, 3.	E to E	Webster	30
Darling Annie.....	D, 3.	D to E	Bowman	30
Darling Blue Eyed Mell.....	D, 3.	D to D	Webster	35
Darling Ella.....	E minor, 3.	E to E	Webster	30
Darling Lillie Bell.....	A, 3.	E to E	Hawthorn	30
Darling Little Eva Ray.....	G, 3.	D to E	Persley	30
Darling Minnie Gray \ddagger	C, 3.	C to E	Thompson	40
By the author of "Gathering Shells" and other popular songs, very pretty.				
Darling Minnie Lee.....	C, 3.	E to D	Catin	35
This song has been immensely successful, over 100,000 have been sold. It is a charming melody, has a beautiful chorus and will always sell.				
Darling, over the Sea.....	F, 2.	C to F	Burnap	30
Darling, take me Back Again.....	I \flat , 3.	I \flat to F	Gabriel	30
Darling with the Silver Hair.....	F, 3.	C to D	Mariet	30
Darling would you miss me then.....	E \flat , 3.	D to F	Rutledge	35
Rutledge has written many popular songs but none more attractive than this.				
Days that are Gone.....	F, 3.	C to F	Lockwood	30
Dear, dear Friends of Old.....	A \flat , 3.	E \flat to F	Thatcher	30
Dear old Cottage.....	E \flat , 3.	D to F	Whiting	30
Dear old Home.....	G, 3.	D to E	Christie	30
We can safely recommend this beautiful song and chorus to the public.				
Dear ones all at Home.....	A, 3.	C \sharp to D	Bradbury	35
Dear sweet Bells of Memory.....	E \flat , 3.	D to E \flat	Webster	30
Departed Days \ddagger	E, 3.	C to F	Root	40
This beautiful serenade song, is a standard favorite and universally popular. It is also published as a quartet. Finely illustrated.				

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R. E. Henninges' Compositions.

The graceful and melodious compositions of this favorite writer are all extensively used and we can safely recommend them to pianists. They are all well written and very pleasing as well as useful.

Robine Morning Song.	Valse Caprice.	E♭, 4.	A beautiful composition	40
Summer Breezes.	A♭, 4.	Original theme with variations	40	
Beau Monde.	Valse Brillante.	E♭, 4.	Showy and well written	60
Serenade.	D♭, 5.	Will well repay learning	50	
Dora Mazurka.	C, 3.	Original and very pleasing	40	
Arion waltzes.	F, 4.	Finely written waltzes	50	
Sparks of Joy.	Caprice Brillante.	D, 5.	Excellent Caprice	50
Barcarolle.	C, 4.	Greatly admired by musicians	40	
Woodland Beauty.	Valse Elegante.	B, 4.	Magnificent set of waltzes. Fine illustrated title	75
Prince Carneval.	Polonaise Brillante,	B, 4.	Descriptive of the Carnival season	60
Undine.	Valse Brillante.	E♭, 4.	Popular and beautiful	60
Clover Leaf Mazurka.	B♭, 4.	Far above the average Mazurka	35	
Alpine Songs. (Alpine Lieder.)	G, 4.	Alpine melodies charmingly arranged	40	
Album Leaves.	Two well written songs without words			
Lullaby.	F, 3.	An exquisite melody	40	
Forest Winds.	Impromptu.	E♭, 4.	Worthy the attention of musicians	40
Forget Me Not.	Mazurka Elegante.	G, 4.	Very pretty	40
The Soldier's Bride.	March Militaire.	D♭, 4.	Grand and effective	50
Happy New Year Galopade.	G, 3.	Full of life and gaiety	30	
Sængerfest Grand March.	B♭, 4.	Very popular with pianists	50	
Scheherezade.	Valse Gracieuse.	D♭, 4.	Will please musicians	35
Students March.	C, 4.	A fine march and great favorite	40	
Lurley.	Baaccarole.	G, 4.	A melodic etude	40
Wild Flowers.	Waltz Etude.	C, 3.	Recommended to teachers	30
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Oscar Mayo's Compositions.

Mr. Mayo has attained an enviable reputation as a writer of original, brilliant and effective piano pieces, many of which have a wide popularity. The following are his best compositions.

El Kohinoor Polka.	E♭, 4.	As bright and sparkling as the diamond for which it is named. Very popular	75	
Castanet Waltz. (Creole.)	E♭, 4.	An Original gem	40	
Drum Schottische.	F, 4.	In pleasing military style	50	
The Humming Bird.	G, 5.	Fantasia in imitation of a humming bird	50	
The Mokes.	Danse Negre.	A♭, 4.	Characteristic Negro dance	50
Fancy Free Polka.	Characteristic.	C, 4.	Original and pleasing	40
Gipsies Dance.	C, 4.	Arranged from Meyerbeer	60	
Rustic Beauty Polka.	C, 4.	Very fascinating	35	
At Sun Rise.	F, 4.	Transcription on a melody by Auber	40	
Knickerbocker.	Danse Grotesque.	C, 2.	Odd and original	50
Lurlines Song.	B♭, 5.	Romance for piano	75	
The Lovers Quarrel.	F, 4.	Descriptive fantasia	40	
Wild Girls Polka.	E♭, 4.	Brilliant parlor polka	60	
Elan.	Fantasia.	C, 4.	Excellent for Parlor or Concert room	75
Summer Night Serenade.	C, 4.	Dedicated to Emil Liebling	40	
Twelve O'clock.	Descriptive Fantasia.	C, 4.	Original and effective	50
The Vision.	C, 4.	Transcription from Les Huguenots	60	
Mara March.	E♭, 4.	From the opera of Mara	40	
Allegretto.	B♭, 5.	From Beethoven's 8th Symphony	40	
Serenade from Don Juan.	C, 4.	Fine arrangement from Mozart's beautiful serenade	35	
Phi Gramma Delta March.	C, 4.	An effective march	25	
Scene from Robert le Diable.	F, 4.	Transcription from Meyerbeer	40	
William Tell March.	F, 4.	Good arrangement	40	
Les Jeunes Beauties.	E♭, 4.	Transcription from Les Huguenots	40	
Wedding March.	C, 4.	From Meyerbeer's opera Les Huguenots	35	
Mozart's Minuet.	Beautiful arrangement			
Robert le Diable Valse.	From Meyerbeer's opera			50

In the hands of a pianist of moderate ability Mr. Mayo's compositions can be used with brilliant effect though it requires a fair performer to render them properly. They are all well written and will well repay careful study and practice.

The letter after each title, indicates the key, the figure the grade of difficulty—1 very easy to 7 very difficult.

SPECIAL NOTICE—Every piece in the above lists, has stood the test of public approval and is an established favorite, and music buyers will not be disappointed in ordering any of them. They are all gems that will please any pianists. Mailed post-paid to any address on receipt of the marked price. Our large complete catalogue of music and books sent free to any one on application.

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Rippling Rill Mazurka.	D, 4.	Very fascinating and in the style of Gottschalk	30
Jessamine Polka Redowa.	F, 3.	Melodious and well written. Time well marked	30
Twilight Polka.	F, 4.	Dashing, brilliant and very showy yet not difficult	40
Farewell March.	C, 4.	Beautiful harmony and far better than the majority of marches	30
Adieu Mazurka.	G, 4.	A charming salon piece if properly rendered	20
Belle of the Evening.	E♭, 4.	An exquisite waltz for parlor or concert room	30
Star-light Galop.	C, 4.	Bright, showy and very popular	30
Schottische Brilliant.	F, 4.	Not an ordinary Schottische but a brilliant solo piano piece	30
Waltz Brilliant.	B♭, 4.	Worthy the attention of good pianists	30
Evening Thoughts.	Nocturne.	One of Warren's best compositions	30
Snowdrift Galop.	G, 4.	Spirited and full of life and melody	30
Polonaise Brilliant.	E♭, 4.	Greatly admired by pianists	35
Nocturne.	D♭, 5.	Recommended to the notice of good players	50
Return March.	G, 3.	This and the following seven pieces, are of an easier grade than the above and teachers will find them desirable	30
Morning Dawn Schottisch.	D, 3.	Very pretty and pleasing	30
Snowdrop Polka.	D, 3.	Will delight any little pianist	30
Midnight Waltz.	F, 3.	A splendid little waltz for teachers use	30
Woodbine Polka Redowa.	G, 3.	Time well marked. Will please	30
Messenger Galop.	E♭, 3.	Brilliant little galop. Without octaves	30
Sparkling Dew Mazurka.	F, 3.	Very graceful and full of melody	30
Mistletoe Polka.	C, 3.	One of the best of Warren's easy pieces	30

It is a pleasure to notice such compositions as the above and we are confident that any one ordering them will be well pleased.

S. G. Pratt's Compositions.

This well known Chicago pianist and composer has given us some excellent piano pieces among the most popular of which are the following:

Mazurka Menuett.	F, 4.	Quaint, original and effective	50	
Nocturne Impromptu.	E♭, 5.	A composition that will repay study	50	
Mazurka Andante.	C, 4.	One of Pratt's latest and best efforts	50	
Ola.	Fantaisie Romanesque.	D, 5.	A beautiful composition	40
Griffith Gaunt Schottische.	G, 3.	An old and standard favorite	35	
Gone!	Impromptu.	Requires a good pianist to render effectively	35	
Matinee Polka.	C, 3.	Another old time favorite	35	
Shakespearian Grand March.	C, 4.	A good and effective march	40	

W. J. Robjohn's Compositions.

This author's descriptive pieces are very original and novel and have attained a wide popularity among lovers of descriptive music.

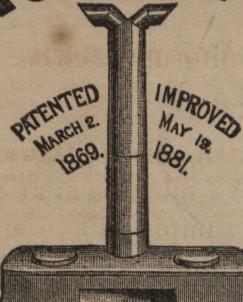
Cattle Bell at Evening.	B♭, 4.	A rural picture—descriptive of an evening in the Country	50
The Forest Temple.	F, 4.	A meditation for piano	30
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Golden Dream Waltz.	G, 4.	A good waltz and very popular	35
Home Affection.	A, 5.	Arranged from Stephen Heller	20
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C. T. Lockwood's Compositions.

Although celebrated as a writer of popular songs, many of Lockwood's piano compositions have become great favorites Among his best instrumental pieces are:

Blushing Rose Polka.	A♭, 3.	Graceful and melodious	40
Feather Polka.	G, 3.	A great favorite	40
Feather Waltz.	A♭, 3.	Excellent for dancing	40
La Brunette Belle Valse.	A♭, 3.	Has a wide popularity	35
Little Stub-toe Polka.	D, 3.	One of Lockwood's best. Has illustrated title	50
Pebble Polka.	E♭, 3.	Has a very large sale	50
Silver Whistle.	A♭, 4.	Universally popular with pianists	35
Sparkle Schottische.	E♭, 3.	Bright and pretty	35
Vive Vale Schottische.	F, 3.	Will please young players	35
The Barefoot Polka.	D, 3.	Sparkling, pretty and very popular	40

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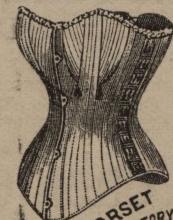
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